

THE AMERICAN MAGAZINE OF ART

AUGUST, 1921

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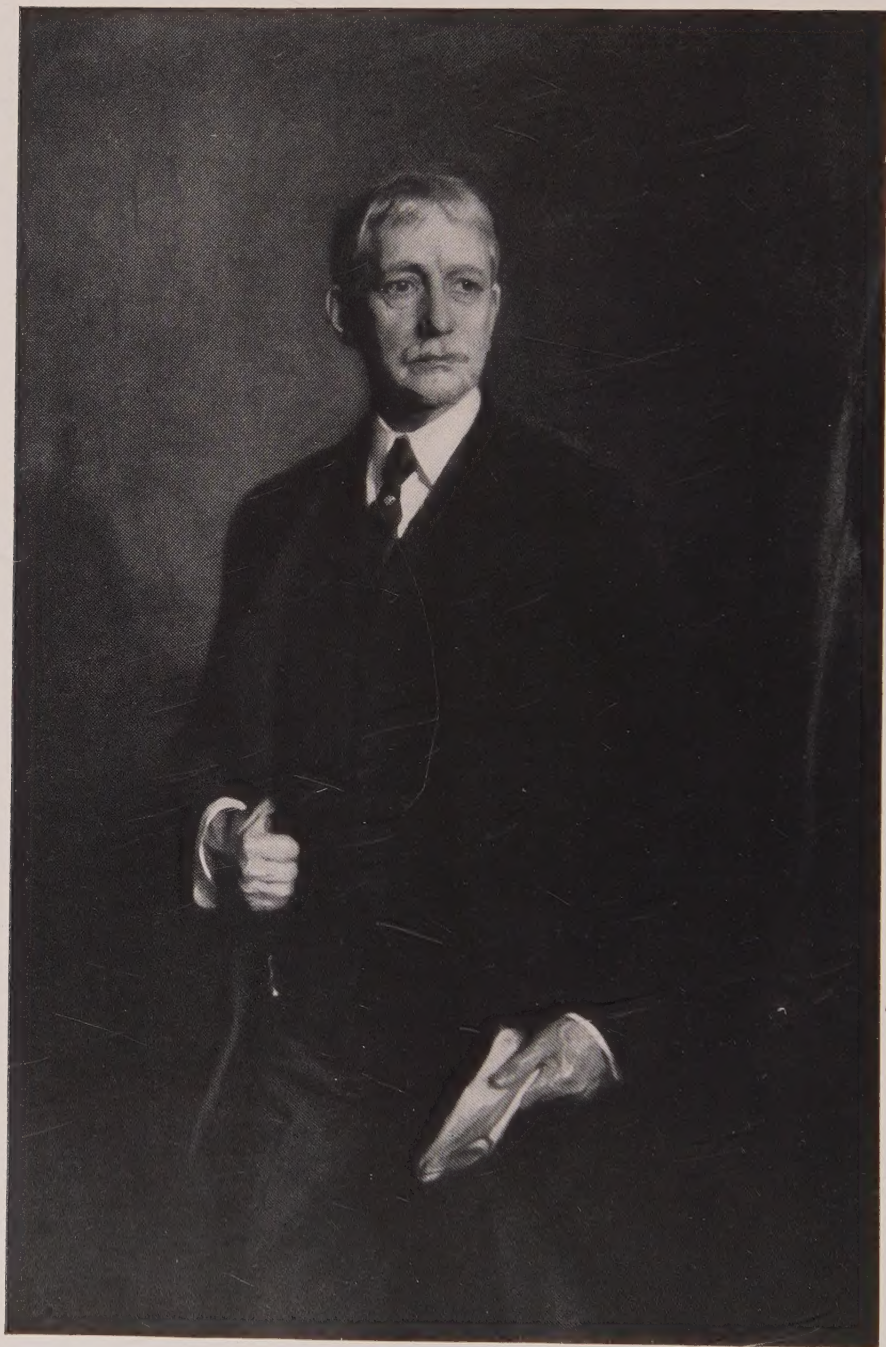
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HON. ELIHU ROOT

MEMBER OF BOARDS OF DIRECTORS OF THE AMERICAN FEDERATION OF ARTS AND
THE AMERICAN ACADEMY IN ROME

BY PHILIP A. DE LASZLO

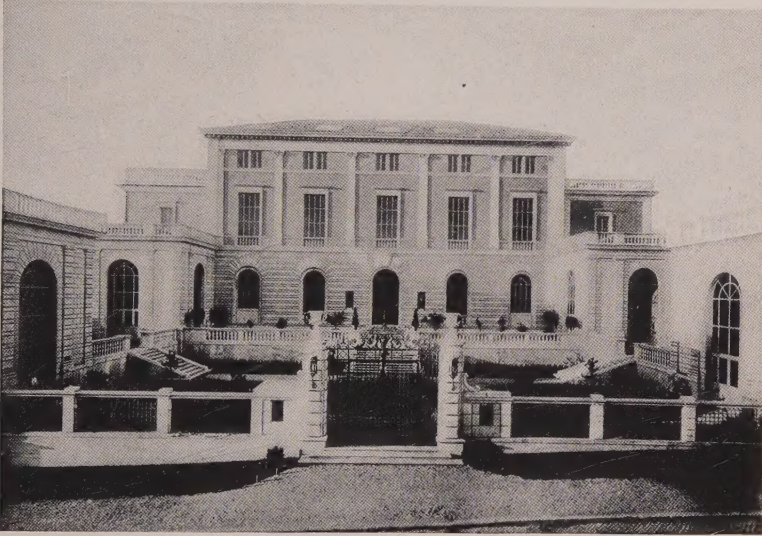
Painted in New York, May, 1921, for The Carnegie Endowment for International Peace,
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THE AMERICAN ACADEMY IN ROME

THE AMERICAN ACADEMY IN ROME*

By CHARLES D. NORTON

Member of the Board of Directors, The American Academy in Rome
Treasurer of The American Federation of Arts

THE American Academy in Rome, chartered by Congress, is a National institution similar in every respect save one to the French Academy in Rome, differing only in that it receives no support from the government but is endowed and maintained only by the contributions of private citizens. It is not a school; it is not for technical training or the teaching of any rudiments; its beneficiaries are the young painters, sculptors, architects, landscape architects and classical scholars who have already advanced far beyond the preliminary stages of their

various callings, and who in the yearly open competitions have won the Prizes of Rome.

Classical candidates, who must be holders of a college degree, are selected upon submission of evidence of their special fitness for the study and investigation of the archaeology, literature, or history of the classical or later periods.

Architectural candidates must be either graduates of an accepted architectural school, or of a college or university of high standing, holding certificates of at least two years' study in such architec-

* An address delivered at the Twelfth Annual Convention of the American Federations of Arts, Washington, D. C., May 18, 19, 20, 1921.



THE FIRST STEP

C. P. JENNEW EIN

tural school; or pupils of the first class of the Ecole des Beaux-Arts, who have obtained at least three values in that class. Painters and sculptors must show evidence of advanced attainment and special fitness. All the above are conditions prerequisite to consideration as competitors.

The winners of the Prizes of Rome are termed Fellows of the Academy. They are appointed for three years, receive an annual stipend of \$1,000 each, and are provided a residence in the Academy. The full plan contemplates the sending out each year of nine Fellows, including a Fellow in music, making twenty-seven always in residence.

There is an excellent library; there are studios for the sculptors and painters, as well as the beautiful garden of the Villa Aurelia available for outdoor work; there are pleasant living rooms, and the Fellows dine at a common table. Here this group of eager students live and learn to think and to work out their art problems together. They are required to travel, to visit Greece and all of Italy, little groups of architects, paint-

ers, sculptors, archaeologists going about together to see what similar groups of artists created in ancient Greece and Rome or in Renaissance Italy—to learn together the lessons that Phidias and Giotto and Michaelangelo, Bramante and Leonardo have to teach; to broaden their views of life and of their art, and to fill their sketch books with notes that in future years, under the hard bread and butter conditions of life and work at home, shall continue to infuse that work with the beauty and vitality of ancient days.

That is what the Academy is doing. As the Secretary of the Academy, Mr. Grant La Farge, has well put it: "Not merely *fellowships*, but *fellowship*." Constant discussion and criticism by the men of each other's work encourage breadth of view; it encourages versatility; a painter illustrates his ideas by modeling a figure; an architect designs and executes a fine decorative relief in color; a sculptor makes such drawings of the minute detail of classic ornaments as the best architectural draughtsman would be proud of; a painter discovers the won-



FIGURE IN HALL OF HOUSE OF DR. WALTER B. JAMES

BY SHERRY FRY

derful picturesqueness and interest of ancient Cretan costume, and so our painter goes to Crete, works as an archaeologist, collects all sorts of objects, and then returning to Rome, he makes a huge mural figure painting in which he brings back to life this extraordinary, newly discovered past.

If you would see an illustration of

what this inspiring association of minds in Rome has produced here in America, look at the work of three Fellows of the Academy— young men on the rapidly growing and distinguished roster of our Alumni—in the new Cunard Building in New York.

The American Academy in Rome is the direct outgrowth of the World's Fair in



PHILOMELA

JOHN GREGORY

STATUE FOR BIRD GARDEN OF MRS. PAYNE WHITNEY, MANHASSET, LONG ISLAND

Chicago in 1893. Then for the first time in America the architects of a vast project worked as a group in the closest association not only with each other but also with the painters, the sculptors, the landscape architects.

The common effort, and the instant public recognition of their marvelous success emphasized the ancient lesson that Greece and Rome have always taught—the importance and the value of collaboration in the arts.

Then and there it became a settled conviction in the mind of Charles McKim

that America must have what France has had for two hundred years—an Academy in Rome, where our most promising young men in the several arts could be cloistered for three formative years.

McKim, Burnham, La Farge, Saint-Gaudens, Millet—now gone, and of others still living, William Rutherford Mead, the much beloved Dean of American Architects, who after McKim's death succeeded his as President of the Academy and with steady courage through dark and trying years has guided the Academy down to this happier and more



PICTORIAL MAP OF THE SOUTH SEAS
 IN THE GREAT HALL OF THE CUNARD BUILDING, NEW YORK CITY
 BY BARRY FAULKNER
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prosperous day; Boring, French, Blashfield, Mowbray, Kendall, Hutchinson, Moore, Root, Walters, Trowbridge, and many others founded first the American School of Fine Arts, and then absorbing

the American School for Classical Studies, they developed their ideas more fully in the American Academy in Rome, now celebrating its 25th anniversary.

In its financial affairs the Academy



FLEET OF COLUMBUS, PENDENTIVE CUNARD BUILDING,
NEW YORK CITY

BY EZRA WINTER

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has benefited by the counsels of Mr. Henry Walters, that farsighted generous man who gave to the Academy the first home which it owned, the Villa Mirafiore, a home which it occupied for many years until the Villa Aurelia, with its beautiful gardens on the summit of the Janiculum, became ours by the bequest of Mrs. Heyland. Mr. Walters with Mr. Morgan, Mr. Higginson, Mr. Vanderbilt and Mr. Frick laid the financial foundations of the Academy by the first five gifts of \$100,000 each.

Mr. Morgan's interest in the Academy continued throughout his life. He gave additional large sums of money and the lands adjacent to the Villa Aurelia on which now stand the new Academy building and the Villa Chiariviglia and Villa Bellaci, and then just before his death in Rome, to make possible the completion of the new building, he caused to be loaned to the Academy \$375,000 in the expectation that on his return to America his friends would join their contribution to his own and extinguish this debt.



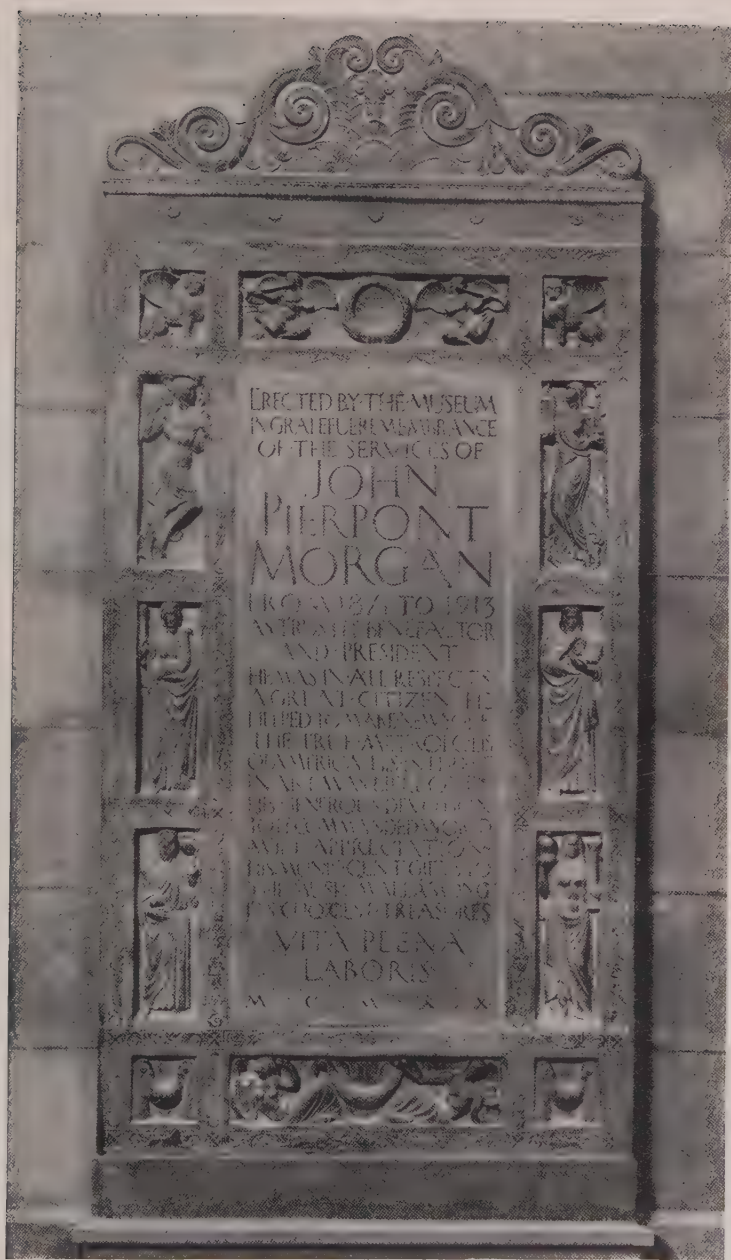
THE CUNARD BUILDING, SHOWING INTERIOR DECORATIONS

BY EZRA WINTER

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ARBOR DAY
DECORATIVE PAINTING
BY EUGENE SAVAGE



MORGAN MEMORIAL
METROPOLITAN MUSEUM OF ART
BY PAUL MANSHIP



MONUMENT TO A GREAT GENERAL

COLLABORATIVE PROBLEM, THE AMERICAN ACADEMY IN ROME—PHILIP R. SCHUTZE, FELLOW IN ARCHITECTURE; THOMAS H. JONES, FELLOW IN SCULPTURE; ALLYN COX, FELLOW IN PAINTING

After his death his son, Mr. J. P. Morgan, with most striking generosity offered to cancel one dollar of this debt for each dollar newly subscribed to the Academy endowment. Spurred by this offer the Academy's friends last year gave the sum, cancelled the debt, and today our endowment is approximately \$1,200,000

in securities yielding \$45,000 yearly, or about one-half of what the Academy requires to carry on the full program which it contemplates when more funds are available. Our lands and buildings in which \$581,000 have been expended are worth double that sum. The timely donation in 1913 of \$10,000 per year for



DANCER AND GAZELLES

PAUL MANSHIP

ten years by the Rockefeller Foundation has been a vital factor in our affairs.

Urgent needs remain. Well paid professorships; endowment for fellowships in musical composition; funds to enable the Academy to publish regularly the work of the Fellows; funds to enable the School of Fine Arts to admit women; urgent needs, sufficient to tax the enthusiasm and the ability of the Trustees and the generosity of America. But despite those needs a great institution has been securely founded and is doing great work. Our most urgent, our most vital need is not a material one. It is that the people of America, all of America, shall know that this priceless possession, the American Academy in Rome, is their own; that the lads in every public school shall know that the Prize of Rome is open for their winning; that there are three golden years of life and work offered them in Rome, so that they will strive for this highest honor which can befall a young painter, sculptor, architect, landscape

architect or classical scholar, just as the youths in every village and city of France for two hundred years have yearned and worked for the Grand Prix de Rome. To those in this audience from our far and vigorous West, I pray you return home to spread the knowledge of this opportunity, so that more competitors shall appear annually to try for these Prizes of Rome, so that the American Academy shall become even more truly American in its representation, so that the ideals which inspired the Founders shall underlie all our future great constructive efforts, our town plans, our peace and war memorials, our domestic art and architecture.

To the American Ambassadors in Italy from the time of Mr. Henry White, who was in Rome when the Academy was founded, to the present Ambassador, Mr. Johnson, all of whom have extended the utmost of cooperation through all the years, the Academy owes much of its happy situation in Rome today. To

George Von Lengerke Meyer we are indebted for the sagacious selection and purchase with the Walters fund of the Mirafiore property, from the sale of which, after long and satisfactory use, the Academy reaped a substantial profit. To the Ambassador during the Great War, Mr. Thomas Nelson Page, recently elected Honorary Councilor of the Academy, and I may add to his gracious wife, there is unending obligation not only for kindness and hospitality, but particularly for the wise council which enabled the Academy during the war to render the maximum of service, not merely by the war work of the entire staff but particularly in assisting to make available property of the Academy as a hospital for the Italian Mutilati and as headquarters for the American Red Cross.

The breadth of view, the generous consideration, with which Italians welcome a foreign institution like the American Academy in Rome is most striking. Inheritors as they are of the priceless possessions of the ages, which they hold as a sacred trust, with unbounded generosity they make available to the eager students from the new world all that they possess. They have bound us to them by invisible but enduring bonds of obligation and affection. This obligation is understood and expressed by every Fellow of the American Academy in Rome, but it is too little understood and appreciated by the people of America. What do we not owe to Italy, when we come to measure this invisible and intangible balance always running in her favor, always placing us more and more deeply in her debt? I appeal to the American Federation of Arts to join us in speaking to Italy the word of affection and gratitude which such treatment inspires.

The Federation of Arts, reaching as it does, or will, every city and village in the land, and banding together in a common corporate purpose all of the influences in America which make for the advancement of art, is the one institution to which the American Academy in Rome is glad to make its report, and to which the Academy can make an appeal for sympathy and cooperation with the utmost confidence

WINNERS OF FELLOWSHIPS, 1921 AMERICAN ACADEMY IN ROME

Fellowships in Architecture, Painting and Sculpture at the American Academy in Rome were awarded in June as a result of competitions. Each of these fellowships is of the value of one thousand dollars a year for three years, during which period the recipient resides at the Academy, with liberal allowances of time for travel.

The fellowship in Architecture was awarded T. L. S. Hafner, of New York, a student of the Boston Architectural Club and the Massachusetts Institute of Technology. As a further qualification he presented himself as the winner of the second prize in the Rotch Traveling Scholarship competition in 1920 and 1921. He entered the Academy's competition at Columbia University. This competition involves always a preliminary and a final competition. The subject for the first was a country school for boys near an old-fashioned New England village. The final problem was a group of buildings for a university of the first class.

The fellowship in Painting was awarded to Frank H. Schwarz, who studied in the art schools of Chicago and entered the competition at the National Academy of Design. His subject was a tribute to heroism.

The fellowship in Sculpture was awarded to Edmond R. Amateis, born in Rome but an American citizen, living at present in New York. Mr. Amateis is the son of the late Louis Amateis, sculptor of one of the pairs of bronze doors for the United States Capitol, as well as other notable works. Mr. Amateis grew up as a boy in his father's studio in Washington. He served in the A. E. F. in France, and after the Armistice was signed attended the A. E. F. School of Art in France. He studied at the Academie Julien and he has also studied in the Art Students' League and the Beaux Arts Institute of Design in New York. He entered the competition for the fellowship in Rome at the National Academy of Design. His competition subject was a tribute to heroism.



"ITALIAN COAST," OIL PAINTING BY LUCY SCARBOROUGH CONANT

LUCY SCARBOROUGH CONANT—ARTIST

By THORNTON OAKLEY

LUCY SCARBOROUGH CONANT died in Boston on the last day of the year 1920.

To those who knew her best it seemed the New Year dawned without that glow of inspiration, that starry light of purpose, which it always holds anew before the yearning eyes of men. A star had been extinguished, a glow of beauty had gone out—a glow which had enriched and warmed all hearts which had come within its radiance—and only a blank darkness brooded where had been flaming light.

Is there a light to be compared with that a true artist's heart and work and

life give forth? It glorifies where e'er it falls. It fills the souls of men with love, with aspiration, steadily within them kindles fires of noblest longing, brings about indeed all effort, all endeavor which advance the human race. It is the artist and artist alone—he who dreams ideals, he who awakens dreams in others—who leads humanity from out the shadows toward the final, glittering goal. For an artist is not he who merely paints with pigments. Whether a man speak with brush or mallet; pen or note; by utterances, statesmanship, gift of friendship; whether by his daily routine, business, or by whatever activity to which his



COLOR SKETCH BY MISS CONANT FOR SETTING FOR "THE WILLOW WIFE"

PANTOMIME PRODUCED BY THE NEW ENGLAND CONSERVATORY OF MUSIC

existence may be called;—if he thrill the inmost being, lift with visions toward the stars, reveal the beauty of ennobling life, then, and then alone, may he be named by that most inspiring of all titles, Artist.

Artist, then, was Lucy Conant, and crowned by such a name the character of herself and work stand dazzlingly revealed. With her magnetic powers of friendship she made her influence indelibly recorded on all who crossed her path. Her joy, her enthusiasm enkindled all who knew her. Her tireless energy sent wearied and disheartened folk once more surging forward. Her passion for beauty—beauty of light, beauty of color, beauty of design, beauty too of thought, and above all of the spirit of mankind—lifted all with whom she came in contact far above material earth into the realm of wonder. Her landscapes breathe the essence of the glory of the world. Ah, how we have tramped together, she and I, and how we have stood so many times before some overwhelming majesty of nature—the roaring sea; a limitless marsh, fog-dimmed; a mystery of twilight; a mountain meadow, flower-spangled; a peak, snow-capped, touching Heaven.

How privileged I have felt myself to stand beside her, to share her devotion to revelations of the Divine.

In all her work this devotion to her ideal was all-compelling. Throughout the last years of her life, when engaged in the planning and production of stage-sets and pageantry she threw her creative power into the working out of schemes for costumes, with what never-waning zeal she labored that her work might breathe the spirit of the plays! Sketch after sketch flowed from her brush; multitudes of studies—color, action, line, harmonies, historical notations, detail drawings—all leaped to life beneath her hand. Museums were her joy. Endlessly she searched amid the collections of the world that she might ever gain more knowledge to guide her toward her goal. Fortunate indeed that university of California which numbered her among its faculty. Happy were her pupils—for who more than she could awaken an artist's soul?

Now that she is gone, and we look back across the years of her life, the fullness of her work stands richly evident. Did she in those early student days in



COSTUME FOR "THE WILLOW WIFE"

Paris see visions of the breadth and usefulness of her work to come? Her health was frail, her eyes were source of never ending tribulation—what mattered that?—with exaltation she triumphed over all.

"Ye gods," she writes to me in a cherished letter laid away, "*what cheers my soul sends out as it sees me tramping into the lists!—Is it to win? Qui sait? But—faithful to the death.*"

Lucy Conant's father was Albert Conant of Vermont, engineer and artist; her mother, Catherine Scarborough of Connecticut. From them both she inherited her gifts. I knew her not those early days when with her mother she lived in Paris, but I can imagine the ardor of her life. And as I think of her studying there, absorbing all the knowledge she could find, working now with this master, now with that—Hector Leroux; Lazar; René Ménard; Jean Paul Laurent, of

whom she was a devoted disciple—from them all she gathered impetus to send her conquering on her way—as I think of her in Paris I think also of her two companions, fellow-students, Florence Este and Cecilia Beaux. Could there be a more vital, vivid group than this? With what majestic strides has American art swept forward as these three Titanic women have given their work unto the world!

A letter from Cecilia Beaux lies before me, full of recollection. She and Lucy Conant had gone one summer to Concarneau. She writes—"Lucy at once picked up the Breton language . . ."

This memory tells poignantly the swift brilliancy of Lucy Conant's talents. Turned she to any medium straightway was it utterly her slave. Oil, water color, black and white, monotype, batik; representation, suggestion, pure fancy, pure design; essay, poetry, the music of the written word—she revelled in them all.



COSTUME FOR "THE WILLOW WIFE"



IN THE ALPS, WATER COLOR BY LUCY SCARBOROUGH CONANT



ITALIAN LANDSCAPE, OIL PAINTING BY LUCY SCARBOROUGH CONANT

And with her keen delight in music her rhythmic ear gave her amazing grasp of tongues. "She at once picked up the Breton language . . ."

I remember a summer's trip we had in Holland. We had barely reached Dordrecht when she had mastered Dutch and was chattering as a native with the baggy-trousered boatmen along the dykes. Another year on the St. Lawrence river at Murray Bay, that first day that we went forth sketching—back into the country in our rickety two-wheeled cart—with patois she was fluent with the Habitans. Her French was luscious as though she had been born in Paris. Her Irish brogue was irresistible. Her Italian flowed with all the velvet warmth and color of those olive-skinned folk of the Sicilian hills she had grown to love so well.

Rhythm speaks from all her work. Her paintings sing. The eye is captivated with the sweep of movement, unerring harmonies. Here one finds subtleties and mysteries rarely seen save in the work of the great periods of Chinese art. It was in fact because, during those last years of her life, she had so steeped herself in the spirit of the East that her work had become filled with intangible delight. In the masterpieces of the dynasties of T'ang and Sung she found—as indeed who does not find?—thrill as yet unoffered by our Occidental art.

Lucy Conant haunted libraries. Her passion for literature was as intense as her joy in pictorial art. She surrounded herself with books, delved deep into the writings of major thinkers old and new. She had no time for the froth of the moment, but had a new book enduring value it at once absorbed her. She discovered long-forgotten works on art, philosophy, ways of life; knew always the utterances of leaders among living minds. Her letters were essays in themselves. Eager to share discovery she crammed them with gleanings from her books—crammed them to overflowing with news her reading brought her from every quarter of the world—exhibitions, new movements abroad, work accomplished, work to be done, abstract notes

and jottings, plans—so exuberant, so brimming was she that like as not upon the outside of her envelopes appeared voluminous last messages.

Her writings are as rich in music, personality, as are her paintings. Her essays, introspective, beneath the surface, stir the imaginative depths of fancy. I think of one, *Voices*, published in the *Atlantic Monthly*. Full of profound beauty it touches vibrant chords far down within the human heart.

"And there, that day," she writes, telling of her beloved Campagna, "stood the Voice of Song. He was a little shepherd. The pipes were at his childish lips, and his little face had so young and fair an aspect that you could imagine it looking up into that clear bright heaven where hung the Star above Judaea. To the Deliverer, the Expected, the Good was he piping, and in that breathing-out of art fulfilled lay his joy in the Unknown."

Lucy Conant has gone. She has passed on before us into the Mystery—but have I said a darkness broods where once her light was beaming? Ah, no. The New Year brings as ever its glowing dome of Heaven, holding o'er the world its glittering galaxies of stars. But amid that spangled glory, illumined by the radiance of the prophets, dreamers, artists who have shown the way before us, guiding our footsteps by the effulgence of their lives, a new star takes its place. Among the constellations of undying souls of men it shines steadfast.

Brown University has dedicated a soldiers' memorial gate to the memory of the 43 alumni and students who gave their lives in the World War. The dedication took place on the fourth anniversary of the entrance of the United States into the war. The memorial gate is in the form of a victory arch of white Indiana limestone. Over the left-hand entrance is a quotation from Emerson, "'Tis man's perdition to be safe when for the right he ought to die"; and over the other entrance the lines from the "Spires of Oxford," "They gave their merry youth away for country and for God."

LUCY SCARBOROUGH CONANT—HER WORK

BY HENRY HUNT CLARK

VERSATILE in her life and versatile in her art was Lucy Scarborough Conant. Her richness of mind, the sincerity, vitality and generosity that marked her personality is evident in every form or mode of art she used. Particularly is her art characterized by an extraordinary virility, never is there noticeable in sketch, drawing, painting or other production any uncertainty or indecision. Brain and hand worked with like rapidity recording, imagining. An indefatigable worker, with a power to set down essential truths, she filled books and books with notes, sketches, drawings in pencil and in color of all that interested. What interested her was nature and man's work, not so much man, as what man has created. Her sketch books are encyclopedias, some facts quickly caught, some studied, trees, mountains, towns, streets, house tops, boats, objects, jewels, armor, animals, birds, notes of everything that at the moment occupied her attention. Not random notes these, any of them, but notes seriously sought for future use, things she desired to know about and store away, just as she stored her mind.

Landscape painting in oils and water color was her major interest for the greater part of her life, the subject matter being mostly of southern and western European countries, which is characterized by largeness of handling and simplicity of value and shape. Distant view of towns, with silhouetted trees in foreground, church tower, winding street, varied house fronts and varied roof lines, the prow of boat and mass of sail against the sky, twisted wind-blown groups of trees, snow-capped peaks against great clouds; in all pattern plays its part defining, characterizing. The medium chosen and mode of expression seem often determined by subject, by country itself. Italy or Holland suggested not only local color differences but differences of treatment with color. The paint-

ings made in Italy are noticeably atmospheric with edges softened, subtly related. In France and Holland mass and shape apparently appeal more strongly; color more often is but noted, tone less often so important. The painting done in the Tyrol and in Switzerland, mountain peaks, snow fields with jutting crags and glaciers are yet differently treated, remarkable for fidelity and precision of drawing.

Although varied in subject and manner as her landscape paintings are, varied again as are her illustrations or her monotypes, certain qualities pervade all, qualities expressive of her personality due to her imagination and her innate sense of design.

Lucy Conant had no intention of abandoning her interest in painting when, some six years ago, she took up the study of design itself: rather to again add to her power of expression by a knowledge of the theory of color and the theory of design that they might aid in future work of mural painting. To this, what a power for production and for research did she bring. What a fund of experience, what a wealth of material was already at her disposal; the notes and sketches made for quite other purposes, the memories of old world treasures and places, the knowledge of the past, of legend, history, romance were hers at call and every study and completed work shows trace of the richness of her mind.

Of this time there are certain essays in decoration; three panels made for the Coffee Room of the Toy Theatre in Boston, Russian toys assembled in Russian toy-like backgrounds, representing "The Country" "The Town" and "The Church." There are other decorative panels and projects for stained glass. Certain fabrics, cretonnes and silks, were manufactured from her designs and there are many compositions of pure design, suggesting "wood life" and "sea pools"

which show her love and study of the minor forms of nature. The wealth of the little world portrayed is beautifully designed.

What she could give to her work is best expressed by her: "As to the sea things I have been trying to paint, the motives stretch far back into the past civilizations. In the later Cretan work on vases are shells, fish and floating bubbles of life. There are craggy deep-sea rocks, sometimes up-side down, weeds floating from them and corals. Assyria shows bas-reliefs of fords and rivers, palm bordered, fringed with water plants, and the sea where stylized crabs move among fishes and even grasp them with their claws. These are not found in Chinese Art which has taken over so much from the west, including the scale-like mountain forests of the Assyrian conventions, but the craggy rocks on many a Chinese vase or painting have much the character of the Cretan, just as their alternate grape and leaf of the early Chinese stone incisions recall the superb alterations of the type on many Assyrian alabaster reliefs.

* * * * *

It was given to the twelfth and thirteenth centuries to waken and see things fresh and clearly again, as the early folk saw, the early pastoral and fighting folk who drove weak beasts out of crenellated town portals before the wailing women, who might move, hand on child's head, like a weeping frieze of Belgian homeless. It was given to the Rhenish enamel worker who wrought the beautiful Plan-tagenet enamel (now at Le Mans) in the famous twelfth century workshop of Verdun, to simulate in the cutting of his copper walls, all unknowing, the pectorals of Egypt with their fine golden glass-filled walls or the pure lines of the incised ivories of Assyria, perhaps carved in Phoenicia.

* * * * *

These influences went on forever down the centuries toward our copying acceptant day when neither belief nor fear nor humility turn us toward a new and vivifying interpretation of our desires and faint dreams, and we wonder how

anything new can appear or live. Careless as to the clarity and definition of pattern, we forget the mass of material in growths living, yet humble, so near the hexagons of Assyria and the East that one is astonished when dissecting their design to see how simple, how geometric. In thousands of sea forms, hydroids, medusæ, voluted-shells and stars, radiates that turn into progressions and alternations, clusters of little bells and fruits that swim about in green water, there are possibilities we have never discovered, never respected. In the harmonies of crystals, the mamelons of native malachite, the shafts and rosy arrows of tourmaline among its gray, the medieval-like towers of amethyst imprisoned in its tall crystals, the glow of sulphur, the hearts of geodes, the countless arrangements and colors of felspar, gneiss, azurite, matrix or pure, banded or in nodules, rich under water, or sparkling in the sun, here is a new world. It is built on geometric design, because it grew, as living rock, nourished on chemic food, the child of flame, water, air—grew, one faceted shape after another, cohering, rising, fashioned in the dark. Like the shell of urchin or the arm of radiate, the armadillo's hood, the tortoise's dome, the skin of snake, or of crocodile, these things grew. In the same manner they built up their patterns and the rhythm and order of it. And under that order was the same law that bade the flowering of the great pears and palmettes of a Persian pattern or a sixteenth century damask, of a Lombard church front or the design on kylix or krater."

But her greatest interest and output was in stage design, scenery, costumes, production, scenario even. There all her resources were brought into action and those who saw play or pageant set by her, know how unusual was her sense of color, how accurate and suggestive of period or place her presentation of the scene. Tones were woven together so harmoniously that one was only conscious of their beauty, how it was done, she kept hidden, never were the color chords or movements obvious; the artist controlled.

For the 47 Workshop productions at

Harvard of "Eyvind of the Hills" and "The Flitch of Bacon" she painted scenery, designed costumes and properties. The number of productions set or costumed by her is a long one; eight plays for the Northampton players, many others for schools, settlement houses and dramatic clubs but notable among them are the pantomime "The Willow Wife" for the New England Conservatory of Music and the Greek Harvest Festival pageant at Gloucester for which she also wrote the scenario. The Columbus Cen-

tenary pageant produced by Livingston Platt owed much of its beauty to her aid and it was her direction that developed the glorious color sequences of the "Parthenaia" of 1920 at the University of California. This was her last work.

Her attitude towards work and life was expressed in her once writing, apropos of an essay, "Nevertheless I had to do it, so here goes. I shall never hold anything back that I want to do."

What work might she not have done had her life been longer.

A. J. MUNNINGS' PICTURES OF HORSES

There was lately shown at the Alpine Club Gallery in Conduit Street, W., London, an exhibition of the paintings of A. J. Munnings, A.R.A., including pictures of the Belvoir Hunt, and other scenes of English country life. Mr. Munnings, whose work I have often had occasion to mention before in London exhibitions, excels in such subjects as these, and notably in his painting of horses. In this last field of art it is a question whether there is anyone to touch him among living British artists. In his admirably written foreword to this exhibition the poet John Masefield, whose poem on "Reynard the Fox" had something to tell us on hunting and horses, remarks, "I think no one has so deeply felt the beauty of our horses. Let all look at the three types of horse that Mr. Munnings paints with such feeling and such power: the hunter, the hack, and the thoroughbred steeplechaser." And he adds a point which is not to be missed here. "Nearly all these paintings have for background the lovely various English landscape. There is no landscape to compare with it for sweetness and gentleness. Mr. Munnings' sense of it is as fresh as a primrose."

There is another subject here which is also alluded to in this note of preface, and which seems to me of special interest; this is the life of the gypsies. Mr. Munnings has long been attracted by this

theme, and I remember a recent exhibition of his in Bond Street which was mainly devoted to it. The gypsy is the one untamable thing left in our modern machine-made civilization. "He comes out of mystery . . . he is outside all machines and systems . . . he is in our world but not of it." Talking to the artist yesterday, he told me something of the attraction these people have for him, most of all those who come up for our great race meeting at Epsom from the West Country, just as he has painted them here in his "Gypsy Life" and "Arrival at Epsom Downs for Derby Week"—dark-skinned folk, but with fresh color and tanned with wind and sun, the women with big hats with plumes and dashes of bright color in their dress,—just the same people still whom George Borrow lived with, and described in such unsurpassed English. Mr. Munnings, himself a student and lover of Borrow, lives often with these gypsy folk, and comes, as he told me, from Borrow's own country in East Anglia. Purely as painting here "The Frisian Bull" claims a first place: as a piece of clean true drawing and luminous color it is as fine as the Venetian Beppe Ciardi's famous "Vacca," which was the talk of one of the Venice International Exhibitions.

The hunting subjects come next, "Hounds Ready for Exercise in the Old Kennels" or returning from exercise on a



IN THE PARK

A. J. MUNNINGS, A. R. A.



THE RED PRINCE MARE

A. J. MUNNINGS, A. R. A.

late December afternoon, "A Hunting Morning at the Kennels" and "In the Belvoir Woods." Then the racing pictures—the splendid thoroughbred being stripped in "The Red Prince Mare," the portrait of another thoroughbred "Lady Torrington's Horse, Rich Gift," and then the horses in a hunting scene, "A Fast Forty Minutes" and in the "Belvoir Point to Point Meeting." The backgrounds of

English landscape are excellent, and in their place; the pure landscape seems less directly felt, and even in "The Mill Pool—Afternoon," which is one of the best, the water in the foreground is open to criticism. But the whole show is of first interest; it is the sentiment of sport, of the free country life, but handled with the knowledge and feeling of a fine artist.
S. B.

A PAINTER OF THE INDIAN HILL COUNTRY

BY MINNIE BACON STEVENSON

A primitive, secluded world is enfolded by the hills of Brown county, the James Whitcomb Riley region of Indiana, and a painter's paradise. There are many little creeks winding over rocky ledges, amid forest covered hills, and here and there a little valley where the log cabin and orchards of the farmer, who tills its few fertile acres may be seen. Nature has been grudging with productive soil, but has bestowed beauty in endless vistas of hill, forest and stream. Brown country was settled largely by North Carolina hill people who still live in the primitive fashion of early pioneer days and these kindly mountaineer people seem to fit in the environment of this sylvan region. And the names of localities, how expressive of the place "Heart of the Hills," where Marcus Dickey is writing a biography of Riley, "Bean Blossom Creek," "Bear Wallow" and others equally characteristic.

Here may be found an interesting phase of the art life of the mid-west, a group of artists who form what may be called a modern American version of Barbizon. This quaint, picturesque country is an inspiration for the poetic in nature, and the works of the painter's are imbued with a lyric quality.

Lucie Hartrath, one of the most important women landscape artists of the Middle-West thinks the atmospheric conditions here more nearly approach those

of northern France than any other region of the country. Miss Hartrath, who has painted for a number of years, has won recognition in current exhibits at the Art Institute of Chicago, and has been the recipient of many honors for her pictures of Brown county. Her landscapes have an intimate charm, with the little human touch, as a cabin at the end of a lane, a winding road or a figure. She portrays the glory of sunlight on the hilltops, shady banks by the stream that invite to rest, sympathetic interpretations of the joy of outdoors and peaceful life.

Her pictures usually of the season when nature is at the zenith of her splendor in verdure and sunshine, are harmonies in green. "Peace" shows in the distance the cluster of roofs and church spires of Nashville, the little village where the artists make their headquarters; this and "The Sentinels" was purchased for the public school art collection of Gary, Indiana. "After the Frost" is an expression of early autumn where the partly denuded trees form a lacy silhouette against the sky, and there is still a lingering glory of flowers and vegetation.

"Midsummer" is owned by the Public School Art Society of Chicago, also "The Leafy Screen."

Shut in by the hills and seven miles from a railroad, the little village of Nashville has nothing in the way of



AFTER THE FROST

LUCIE HARTRATH

amusements or educational interests. A movement to provide a library was started by the Christian minister of the town, a man of progressive ideals. The artists co-operated and gave their support, and among others Miss Hartrath has taken a great interest in this work. She is in demand as a lecturer to the women's clubs of Chicago, and during these talks seized the opportunity to plead the cause of Brown county. There was a generous response with books and reading matter and Nashville now has a library of 1300 volumes.

The artists are now planning an art collection for the town and are giving freely of their means and pictures to form one.

Lucie Hartrath was born in Boston, Massachusetts, but has long made her home in Chicago; she studied at the Art Institute in Paris and Munich, and has exhibited in the Paris salon, Berlin, Cologne and Dusseldorf. She has been most influenced by French art, particularly the Barbizon feeling. An only daughter, it was some time before her family would consider her work seriously and her studies in schools were of short duration and subject to many interruptions. For the greater part she has developed working alone, Nature has been the source, teacher and inspiration of this earnest, sincere artist with a message of beauty that is inspiring in its appeal.

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LEILA MECHLIN, Editor

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NATIONAL GALLERY OF ART COMMISSION

A Commission to promote the development and assist in the administration of the National Gallery of Art at Washington has been formed. This commission, appointed by the Regents of the Smithsonian Institution, consists of five public men interested in art, five experts, five artists and the secretary of the Smithsonian Institution, ex-officio. The five public men are W. K. Bixby, president of the St. Louis Art Museum; Joseph H. Gest, director of the Cincinnati Art Museum; Charles Moore, chairman of the Commission of Fine Arts; James Parmalee of Cleveland and Washington, and Herbert L. Pratt of New York, secretary of the National Art Committee. The five experts are John E. Lodge of Boston, director of the Freer Gallery; Frank Jewett Mather, Jr., Marquand Professor of Art at Princeton University; Charles A. Platt, of New York, architect; Edward W. Redfield, well-known landscape painter of Center

Bridge, Pa., and Denman W. Ross, of the Boston Museum of Fine Arts and Harvard University. The artists are Herbert Adams, sculptor; E. H. Blashfield, painter; Daniel Chester French, sculptor; William H. Holmes, painter and director of the National Gallery of Art, and Gari Melchers, painter. The secretary of the Smithsonian Institution is Charles D. Walcott.

The first meeting of the commission was held on June 8th, at which time special committees were appointed to take up various phases of art as follows: American painting, modern European painting, ancient European art, Oriental art, sculpture, architecture, ceramics, textiles, prints, mural paintings, and the portrait gallery. The chairmen of these committees will be ex-officio members of the Advisory Committee.

A second meeting was held on June 17th at which announcement was made that the advisory committee and special committees on Ancient European Paintings, Prints, Sculpture and American Paintings had been formed. Mr. Charles Moore was elected chairman of the Executive Committee.

The formation of this Commission puts the National Gallery of Art on a working, business basis and assures development along the best lines. It enlists the services of the leading experts, and safeguards the Gallery in the matter of standards.

The National Gallery of Art has developed rapidly in the last few years through the generosity of private collectors and public spirited citizens. The great need today is for a suitable building, as the collections are still housed inadequately in improvised quarters lent by the National Museum. Congress should at the earliest opportunity appropriate a sufficient sum for the erection of such a building. According to the Park Commission plan a site may be provided on the Mall either north or south, preferably the latter, of the long axial avenue leading from the Capitol to the Washington Monument and on to the Lincoln Memorial.

There is no doubt that economy is the crying need of the hour, and there are

some who would be appalled at appropriating money at this time for a building to house works of art, but such an appropriation would undoubtedly prove economy of the best sort, providing what would become in a short space of time a national asset and opening the way to acquisitions many times more valuable than its cost.

A National Gallery of Art would do much to distribute knowledge of art and increase its appreciation, and would so serve as a large educational factor in national development. It would also witness to an appreciation on the part of the people of this country through their representatives in Congress of the fact that art is a large element in civilization. At the present time the annual appropriation to the support of the National Gallery of Art is the munificent sum of \$15,000. It was, however, only the first of July, 1920, that Government recognition was given through this channel and the National Gallery of Art set aside by act of Congress as a separate unit.

Like the National Commission of Fine Arts, the National Gallery Commission serves without compensation, its members patriotically contributing their time and their knowledge in the interests of the great work.

NOTES

VENICE EXHIBITION OF MODERN ART every other year from 1895 to 1914. During the war these exhibitions were suspended but in 1920 resumed, and now the intention is to hold them annually rather than bi-annually.

An elaborate report has recently been issued by the officers in charge giving a complete list of sales made in the 1920 exhibition and a summary of the sales each year from the beginning. The sales from 1895 to 1914 covering eleven exhibitions total L. 5,005,097.97, whereas the sales in 1920 total the extraordinary amount of L. 2,628,747.55. The latter represented the sale of 294 paintings, 42 works in sculpture, 294 prints, etchings,

lithographs and engravings, and 42 articles of decorative art. Even recognizing the depreciation in the value of the lire this is an extraordinary showing for the first exhibition after the war.

It is extremely interesting to note in the report that among the purchasers of the various works are what in this country would be called the public utility corporations, such as the steamboat companies, electrical companies and banks as well as the municipality and the Italian Government. When will our steamboat and electric light companies become leading patrons of art?

In the sales list of this exhibition were represented Belgian, Spanish, French, Polish, Russian, Armenian, Czechoslovakian and of course Italian artists. There is, however, a conspicuous absence of both British and American artists. Of the latter two are named, Rudolph Ralph Latimer and Arthur Callender, neither well known in this country.

These exhibitions of modern art in Venice have been directed most wisely and astutely so that not only a high standard of artistic excellence has been maintained but a commercial success accomplished. In fact the city of Venice regards them in the light of a financial asset and gladly contributes the use of the public garden for the Exposition Building. But Venice does not regard art as a thing separate from every day life. It is not something added but something woven in and thus a part of the structure of the fabric. The children in the streets point with pride to the monumental works of art and the poorest beggar knows their value.

ART IN COMMON LIFE Because it is our custom to look across the seas for guidance in matters pertaining to art it is interesting and somewhat startling to find ourselves upheld as an example to John Bull's children. The *London Times* has been conducting a discussion concerning Art in Common Life which has been participated in by the leading representatives of the arts in London, such for example as Mr. John W. Simpson, president of the Royal Institute of British Architects, Sir

Reginald Blomfield, past president R. I. B. A., and Sir Aston Webb, president of the Royal Academy. The last named in his paper pointed out the lamentable failure of such leaders as William Morris and Walter Crane to impress upon the people of Great Britain the relation of art to every day life, so that the aesthetic problem of London remains today in urgent need of some systematic solution with some reasonable prospect of continuity. Despite all that has been done, Sir Aston Webb claims that the London public is extremely indifferent with regard to the development of the city along aesthetic lines. "What body of opinion really cares," he asks, "as to what is to replace Devonshire House?" It may be the greatest ornament or the greatest eyesore to Piccadilly; but it will soon be too late to care. How many people trouble themselves as to what sort of university London is going to have?—although there will probably be some disappointment when it is found that large sums of money are spent on buildings hidden away behind the British Museum. Ask a graduate of Oxford or Cambridge what the memories of beautiful surroundings have done for him. Surely the greatest ornament to a capital after its Houses of Parliament and Cathedral should be its university—and like them seen from afar. But, after all, citizens get the city they want, and if Bloomsbury meets the highest aspirations of Londoners for their university, Bloomsbury it will assuredly be. These important matters of site are usually settled before the experts are consulted, and are mainly decided on points of expediency and cheapness. It seems but little appreciated that the site of a building or a piece of sculpture is almost as important as the object itself."

After drawing so grim a picture (and here is where the surprise for America comes in) this authority on architecture and art, familiar with our country as well as his own and those in Europe, suggests that perhaps the solution of the problem lies in the adoption of the American system of a "Commission," that is to say, a "Committee or Commission formed of men of public spirit and acknowledged authority willing to work without fee but

with some State recognition and without State control. Such a Commission should consist of a small number of laymen of acknowledged taste and public spirit and of professional artists, with small quarters provided by the Government and a small sum of money for propaganda and other purposes. The members should meet regularly and give advice on all matters affecting the beauty and amenities of the capital. With some such Committee or Commission in existence some at least of the mistakes from which London will ever suffer would surely not have been made. It is not even yet too late to make London not only the best paved and drained capital in Europe, but also the most beautiful."

BIENNIAL
CONTEST
FOR
YOUNG
PROFESSIONAL
MUSICIANS

The National Federation of Musical Clubs holds Biennial Contests for young professional musicians, the purposes of which are to recognize the superior ability of American Music Teachers by bringing their artist pupils into promi-

nence, to encourage and inspire music students to greater effort in artistic achievement, to give opportunity and publicity to the most talented young musicians of America, and to launch them upon a professional career. Contests were held in each State between March 1st and April 15th, 1921, and District contests were held in fourteen districts between April 22nd and May 15th, 1921. The contestants were required to have the endorsement of three recognized musicians as to their superior musical attainments and have to qualify in personal appearance, stage deportment, good general education, necessary poise and perseverance. The programs were to a measure prescribed. The winners in the States become competitors in the district and successively in the national contest. Prize awards consist of certificates and badges in the States and Districts and a cash prize of \$150.00 in the National Contest. Besides which appearances in concert are arranged for the national prize winners, for each of which a fee of \$50.00 is given. In other words the



AMERICAN HANDICRAFT

SILVER AND CANDLESTICKS BY A. J. STONE, COMPOTES BY F. J. GYLLENBERG, PLATES BY MAUDE M. MASON, DOYLIES FROM THE CALUMET INDUSTRIES, HOOKED RUG BY MARTHA TITCOMB

national winners are sent on tour with guaranteed expense and honorarium. They are also assured of appearance in New York and Chicago and at two of the leading musical festivals. The system commends itself, and is said to bring forth most excellent results in stimulating effort and furnishing opportunity for the discovery of talent. One of the winners in the recent contest was a little Italian girl from Boston, Carmela Ippolito, a violinist, who though only eighteen has already appeared in public concerts.

The above illustration shows how effectively hand wrought objects can be displayed. The flat silver and the candlesticks were made by

Arthur J. Stone, the dean of contemporary American silversmiths, and the fluted compotes are by F. J. Gyllenberg. The plates are decorated in silver luster by Maude M. Mason, who is also famous for her paintings of flower subjects. The linen doylies are from the Calumet Industry, which is carried on by miners' wives under the guidance of Mrs. Rierson and Anna K. Fax. The hooked rug, displayed on the wall because it was part of a special exhibit, is the work of Martha Ross Titcomb who makes most of her designs, dyes her woolen and cotton materials, and hooks it through burlap in the olden way. The chairs are copies of ancient styles made by the Kensington Company. The Little Gallery, in New York, is noted for its constant showing of the work of our best craftsmen.

PARIS Mr. Robert W. de Forest has accepted the chairman-
CONGRESS ON ship of the American Com-
THE HISTORY mittee for the Congress on
OF ART the History of Art to as-
semble in Paris, France,
September 26th, of the present year, and
has named the following Committee from
the United States:

- Abbott, Miss Edith R.—Instructor, Metropolitan Museum of Art, Fifth Avenue, New York.
- Beatty, John W.—Director of Fine Arts, Carnegie Institute, Pittsburgh, Pa.
- Bixby, William K.—President City Art Museum, St. Louis, Mo.
- Blumenthal, George—Trustee, Metropolitan Museum of Art, 120 Broadway, New York.
- Breck, Joseph—Assistant Director Metropolitan Museum of Art, Fifth Avenue, New York.
- Brown, Harold H.—Director, Art Museum of Indianapolis, Indianapolis, Ind.
- Burroughs, Clyde H.—Curator, Detroit Institute of Arts, Detroit, Michigan.
- Carroll, Mitchell—Director of Art and Archaeology, 1741 New York Avenue, Washington, D. C.
- Dana, John Cotton—Director, Newark Museum Association, Newark, N. J.
- Eggers, George W.—Director, Art Institute of Chicago, Chicago, Illinois.
- Fairbanks, Arthur—Director, Museum of Fine Arts, Boston, Mass.
- Fox, William H.—Director, Brooklyn Museum, Eastern Parkway, Brooklyn, New York.
- Gest, Joseph H.—Director, Cincinnati Museum Association, Cincinnati, Ohio.
- Gordon, George S.—Director, University of Pennsylvania Museum, Philadelphia, Pa.
- Gray, Morris—President, Museum of Fine Arts, Boston, Mass.
- Hawkes, McDougall—President, Museum of French Art, 599 Fifth Avenue, New York.
- Hewett, Edgar Lee—Director, Museum of New Mexico, Santa Fe, New Mexico.
- Hutchinson, Charles L.—President, Art Institute of Chicago, Chicago, Illinois.
- Kent, Henry W.—Secretary, Metropolitan Museum of Art, Fifth Avenue, New York.
- Laurvik, Nilsen—Director, San Francisco Art Association, San Francisco, California.
- Lawton, Alexander R.—President, Tel-fair Academy of Arts and Sciences, Savannah, Georgia.
- Libbey, Edward D.—President, Toledo Museum of Art, Toledo, Ohio.
- Mechlin, Miss Leila—Secretary, American Federation of Arts, 1741 New York Avenue, Washington, D. C.
- Minnigerode, C. Powell—Director, Corcoran Gallery of Art, Washington, D. C.
- Plimpton, Russell A.—Director, Minneapolis Institute of Arts, Minneapolis, Minnesota.
- Quinton, Mrs. Cornelia B. Sage—Art Director, Albright Art Gallery, Buffalo, New York.
- Radeke, Mrs. Gustav—President, Rhode Island School of Design, Providence, Rhode Island.
- Robinson, David—Prof. Johns Hopkins University, Baltimore, Maryland.
- Robinson, Edward—Director, Metropolitan Museum of Art, Fifth Avenue, New York.
- Sachs, Paul J.—Director, Fogg Art Museum, Harvard University, Cambridge, Massachusetts.
- Stevens, George W.—Director, Toledo Museum of Art, Toledo, Ohio.
- Stein, Melle—Denver, Colorado.
- Walcott, Charles D.—Director, Smithsonian Institution, Washington, D. C.
- Warner, Langdon—Director, Pennsylvania Museum, Philadelphia, Pennsylvania.
- White, Hon. Henry—Director, American Federation of Arts, 1741 New York Avenue, Washington, D. C.
- Whiting, Frederick Allen—Director, Cleveland Museum of Art, Cleveland, Ohio.

The directors of all the important museums in Paris are concerned in this Congress and are, it is said, especially anxious to learn of the educational methods adopted by many American museums.

As stated in a recent issue of *THE AMERICAN MAGAZINE OF ART*, this *Congres d' Histoire de l'Art* will open at the Sorbonne, September 26th, 1921, and last for about ten days, a part of which time will be devoted to regular meetings and part to excursions and visits to buildings and private collections in Paris and in the provinces.

The program of the Congress will be divided into four sections. First, Teaching and Museum Technique; second, Western Art; third, Eastern and Far-Eastern Art; fourth, Music—General History.

Papers may be contributed in French, in English, in Italian, in Spanish or in German. Mr. de Forest, in his announcement of the appointment of the Committee, has said that it seemed to him the best service members of the American Committee could render the Congress, aside from personal attendance if that be possible, would be to prepare practical and informative papers. Such he will forward to the General Secretary in Paris up to September 1st. The publication of these papers, however, is subject to the action of the Paris Committee.

It is certainly a subject of very great satisfaction that the United States is not to be omitted from an International Congress of this type.

ART IN CHICAGO The Art Institute of Chicago has received as a bequest the W. W. Kimball Collection of Paintings and Art Objects valued at approximately \$2,000,000. Mrs. Kimball was a discriminating seeker for the best and whatever she purchased was meritorious. Rembrandt's "Portrait of the Artist's Father," painted in 1630, is said to have cost her \$110,000, and is regarded as the most valuable painting in the collection. The purchase of "The Shepherdess" by Jean Francois Millet was one of the sensations of the art dealers' season ten years ago. Among other distinguished canvases are the "Lady Sarah Bunbury," by Sir Joshua Reynolds; "Stokes by Neyland," by John Constable; "Dutch Fishing Boats," by J. M. W. Turner; "Countess of Bristol," by Gainsborough;

"Lady Francis Russell," by Romney; "Miss Wolff," by Sir Thomas Lawrence; "Landscape with Nymphs Bathing," by Corot; "Landscape with Mill," by Hobbema; "Cattle," by Van Marcke; landscapes by Gainsborough and Ruysdael, "In the Woods," by Diaz, and various canvases by the French masters—Maufray, Moret, Pissaro, Sisley and D'Espagnat. The portrait of the late Mr. W. W. Kimball, by Ferrari, was retained by the heirs, but a copy will be made to hang in the gallery known as "The Mr. and Mrs. W. W. Kimball Room."

Mr. George A. McKinlock has given to the Art Institute of Chicago, as a memorial to his son, Alexander McKinlock, who died in France, the sum of \$200,000, to be used in beautifying the terraces and court of the new east wing of the building, now in process of construction. Five other gifts of \$20,000 each have also lately been announced, the donors, however, wishing to remain nameless. This fund will be used in the new building.

Besides these the sum of \$50,000 has been given by Mrs. Henry C. Dangler (formerly Miss Ruth Davis of Chicago) to be used in the acquisition of furniture and decorative objects of the eighteenth century France, to be housed in a special period room set apart and known with its art treasures as the Henry C. Dangler Room.

The *Chicago Tribune* is offering a prize of \$5,000 for suitable designs for mural paintings for the embellishment of the city room of its new plant. The three premier themes are "The Bringing in of the Verdict of Not Guilty in the Case of the King vs Zender for Libel," an event of historical importance in Colonial annals; "The Sitting of the American Congress in which Constitutional Amendments Safe-guarding the Press were adopted"; and third, "Pre-war Conference in the Old Tribune Office in the late '50's between Abraham Lincoln and the Early Editors of The Tribune concerning measures which eventuated in the liberation of the slaves and the 'Union one and Indivisible'." The prize is to be given in recognition of the most suitable concep-



WOOD CUTTERS

CHARLES P. GRUPPE

tion. The cost of the execution is another matter. The subjects for nine minor panels are under consideration. Details of the Competition can be obtained from the *Chicago Tribune*.

L. McC.

LONDON The two exhibitions here
NOTES which have attracted most
 attention since the Royal
 Academy, have been the so-

called "Nameless Exhibition of Paintings and Drawings by Contemporary British Artists," opened on Thursday, May 19th, under the auspices of the *Burlington Magazine*, at the Grosvenor Galleries, and the social and political caricatures by Max Beerbohm at the Leicester Galleries, which opened in the same week, and proved an immense success. "The management of the *Burlington Magazine*," we are told, "contemplating from its slightly removed standpoint the war of jarring creeds, saw the desirability of enabling those interested in art to make a comparative study of different schools." With this laudable object in view they divided up British artists into three

groups—the Academics, Intermediates and Modernists, and invited Mr. Charles Sims, R.A., Mr. Roger Fry and Professor Tonks each to choose from the school represented what he considered the best works. The result has been an amusing and even interesting display, though how far it can be considered as representative of modern British art is another question. Neither the public nor the critics have been unduly mystified; for it was not difficult in going round to make a fairly shrewd guess at some of the artists, though there was nothing among these "nameless" ones of such originality as to create a new epoch in British art.

Max Beerbohm's brilliant drawings, less coarse but as mordant, as merciless as the work of our XVIII century caricaturists, were the London sensation of last month, carrying our thoughts even away from the coal strike, filling the cleverly run galleries in Green Street, and selling "like hot cakes." All our politicians who are much in the public eye seemed to be remembered, sometimes not very kindly—Lloyd George, depicted as "The Rising Hope of the stern un-

bending Tories," Mr. Asquith reading "Margot's Memoirs," with the bust of Dr. Johnson looking down upon him, H. G. Wells and Churchill indulging, as school-boys, in mutual invective, Mr. Walter Long being cross-examined by the Muse of History, Mr. Balfour escaping politics to find relaxation, "enfin seuls," in Benedetto Croce; among the critics and writers Maurice Hewlett, Edmund Gosse, George Moore, G. B. Shaw, Sir Claude Phillips and Hilaire Belloc. It is, I believe, now eight years since the inimitable Max has shown his drawings collected, and in fact, some date here from 1913 and 1914; but some of the best in this gallery are of last year and the beginning of this.

American women artists have been before the public in London this season. At Walker's Galleries Matilda Brownell had some clever still-life paintings. At McLean's Gallery, in the Haymarket, Gertrude Whitney (Mrs. Harry Payne Whitney) has been showing her sculpture, among the best of which I found her "Fountain," supported by a group of three male figures, and a well modeled bronze head of "A Spanish Peasant"; while again at Walker's Galleries this month Mrs. Olive Tilton, who has a studio in New York, and also, I believe, at Bar Harbor, is showing portrait studies in oil, mostly of women and children. Her own two little girls, as "Fancy Dress" and "Miss Mildred Tilton" are successful child studies, and in her two studies of a very charming model, Miss Audrey Emery, who reappears as a "Girl with Dog," the artist gives a suggestion of real beauty. On Wednesday, June 8, was opened at Walker's Galleries in New Bond Street, an exhibition of water color drawings by Professor Onorato Carlandi of Rome, dealing for the most part with Rome herself and the Campagna, with "Tawny Tiber" or the Alban Hills, though less frequently the artist touches the beautiful shores of Lago Maggiore or Salerno. Onorato Carlandi, like Giuseppe Raggio, Henry Coleman, and in our own day Aristide Sartorio, is an enthusiastic devotee of that Campagna of Rome, which those who have once felt its fascination can never forget and

which like the sea, mirrors the clouds and gives the sense of immensity of space. He was one of the founders of the group of the "Venticinque della Campagna Romana," to whose Sunday excursions to explore the Campagna I have had the privilege to be invited; at home in oil painting he is even more so in water-color, of which it would not be too much to say that he is one of the greatest living exponents, and this profound grasp of his medium was based, as he himself has said, on the study of our English water color men of the old time, notably of that great artist, Peter de Wint. Carlandi's treatment of cloudland is masterly; and he loves sometimes to set a cypress (Alban lake from the Monastery Garden of Palazzola) with its clean, strong outline, rising flame-like against the vague mystery of water or distant hills.

Among these water colors of Italy I admired especially the tempera painting of "Diana's Mirror, Lake Nemo," the water color of "Beata Solitudo," taken from the Convent of Palazzolo, the "Villa Abandonata," "Wisteria in the Roman Forum," the cypresses in the Villa Mondragone, Frascati and the wonderful distant view of the "Campagna, from Rocca di Papa." The opening of the exhibition was a brilliant success, and was graced by the presence of the Duchessa d'Aosta, representing Italian Royalty. The artist is known and appreciated in England, and the number of little red discs beneath many of the pictures soon showed in a practical form that appreciation.

The chief event of the past NEWS LETTER month was the opening of FROM ROME the annual exhibition of the work of the Fellows. The city of Rome very kindly put on extra cars on the line from the Piazza Venezia to the Porta San Pancrazio, and, in spite of threatening showers and of the fact that the exhibition came so late in the season, four hundred people came to the Academy. The exhibition remained open for four days in all.

Mr. Chester Aldrich brought us the good news that former Painter Savage and former Sculptor Gregory received



A MERCHANTMAN OF 1620

WILLIAM STEEPLE DAVIS

COURTESY OF THE T. D. MURPHY COMPANY

ONE OF A SERIES OF PICTURES OF SHIPS BY MR. DAVIS

gold medals this year at the Architectural League at New York. This is tremendously encouraging, and we are justly proud of the work of these two men.

Landscape Architect Lawson writes me from Paris that he is working for the United States Government, helping to arrange and beautify the graves of Americans who fell in the Great War. The cemeteries are located in both France and England.

The party from Greece returned on the 24th of the month. Among them there were three Fine Arts men, namely, Architect Chillman, Sculptor Jones and Architect Smith. It is needless to say that they are enthusiastic about what they found to see and do.

Mr. William M. Kendall spent a week

at the Aurelia. He was sent to France some months ago as a member of a special Commission to make recommendations upon the graves in France and England of American Soldiers. He has kindly offered to present four cypress trees and a sufficient number of box plants to make our courtyard attractive. He has gone to Naples and Ravello, and he plans to sail from Naples to Boston on the 17th of this month. He brought with him another member of his Commission, namely, Mr. Greenleaf, who had never seen Rome. Mr. Greenleaf took Landscape Architect Griswold with him to Frascati and Tivoli to see the famous villas at those places.

I am pleased to report that the lot of land between the Academy and the wall

has finally been bought by the Academy. This acquisition not only protects us to a considerable degree from undesirable neighbors, but also gives us an opportunity for future expansion—the lot would make a fine site for a hostel for women.

The students of the French Academy gave a delightful soiree at the Villa Medici a week or two ago. We were entertained by dancers and musicians, and given a buffet in the famous Loggia overlooking the parterre. Our students enjoyed the affair immensely.

GORHAM P. STEVENS,
Director.

ITEMS

The Duxbury Art Association will hold its Fourth Annual Exhibition in the Partridge Academy Building, Duxbury, Mass., from Friday, July 29th, to Sunday, August 14th. In view of the Tercentenary at Plymouth, the Association hopes to have the cooperation of the artists in making this exhibition of particularly high standard. It will consist of original oil paintings, drawings and etchings. Three prizes of \$100.00, \$75.00 and \$50.00, respectively, will be awarded. Charles Bittinger is president of the association and Marjorie Conant is secretary and treasurer. Entry cards must be received before July 18th and should be addressed to the Duxbury Art Association.

The National Academy of Design makes announcement that pictures for its Winter Exhibition will be received November 1st and 2nd, 1921, and for its Ninety-seventh Annual Exhibition, March 7th and 8th, 1922. Application blanks and circulars giving full information will be issued in due time by Charles C. Curran, the Corresponding Secretary.

The Detroit Institute of Art has recently secured through purchase of the Art Commission the painting by John S. Sargent entitled "The Home Fields," which is said to be one of Sargent's most subjective landscapes painted with all the

artist's masterly technique. It is inscribed, "To my friend Bromley."

Mr. Harold L. Madison, Secretary of the American Association of Museums, has severed his connection with the Park Museum, Providence, R. I., to become Curator of Education at the Cleveland Museum of Natural History.

An interesting series of studies of immigrant types was made by Susan Ricker Knox at Ellis Island, New York, from January to May, 1921, and exhibited in June at the Clergy Club of New York and Neighborhood, 200 Fifth Avenue. These studies, which have received most favorable comment, were made while the every day processes of immigrant inspection at America's greatest receiving station were uninterruptedly going on. They give a remarkable idea of what the inflow of foreign citizens to our shores means. The work had to be done swiftly and under most trying conditions, but it is extremely graphic. That most of them portray women only is explained by the fact that the work was done in the women's section.

At the annual election of the Salma-gundi Club, J. Massey Rhind was elected president and Hobart Nichols, vice president.

Mr. Raymond Wyer, director of the Worcester Art Museum, is abroad this summer organizing, it is said, an exhibition of extremist art to be shown in Worcester next fall.

Homer Saint-Gaudens, the son of Augustus Saint-Gaudens, has just been appointed Assistant Director of the Department of Fine Arts, Carnegie Institute, Pittsburgh.

The Provincetown Art Association will hold its Seventh Annual Exhibition of Oil Paintings, Water Colors, Pastels, Etchings, Drawings, and Block Prints in their new museum, 458 Commercial Street, Provincetown, Massachusetts, from August 1st to September 16th. The exhibition will be limited to the works of members, but anyone paying annual dues of \$2.00 may become a member.

LOUIS COMFORT TIFFANY

The Third Annual Meeting of the Louis Comfort Tiffany Foundation was held at the home of Mr. Louis C. Tiffany, Laurelton Hall, Oyster Bay, L. I., on Sunday, June 19th, 1921. The members present were Louis Comfort Tiffany, founder; Daniel Chester French, vice-president; Francis C. Jones, George F. Kunz and A. Douglas Nash, trustees; Gordon S. Parker, Mrs. W. A. W. Stewart, Robert Vonnob and Harry W. Watrous of the Advisory Art Committee; Stanley Lothrop, Director of the Foundation, and George F. Heydt, secretary.

Besides the routine matters discussed, Mr. Edwin H. Blashfield was elected a trustee of the Foundation, and Daniel Garber, Philip Hale and Frederic C. Clayter were elected members of the Advisory Art Committee. It was resolved to supplement the seal of the Foundation with the words *Art Guild* to better explain the nature of the institution. The Foundation aims to bring together artists and craftsmen, and it is proposed that in the same way the alumni should grow into an association or guild to help each other in art endeavor and to bind the various arts more closely.

The Director reported that with the concurrence and advice of the Founder a gallery had been acquired for the purpose of the exhibition and sale of the work done by the present and former resident artists, in the building secured by the Art Centre, Inc., at 65-67 East 56th Street, New York City.

It was also resolved to include as resident artists in the Foundation, a small number of women on the same terms and conditions as the men. For this purpose a separate dormitory has already been prepared in the wing of the main building of Laurelton Hall. It was further voted to limit the residence of artists in the Foundation to a period of two months with the understanding that in case their work meets the approval of the Advisory Art Committee they will be granted extra time.

THE PUBLICATION OF A NEW BOOK
ON THE FINE ARTS BY THE COMMITTEE ON EDUCATION OF THE
AMERICAN INSTITUTE OF ARCHITECTS.

At the recent convention of the American Institute of Architects held in Washington the Committee on education of that institution announced that arrangements practically had been completed for the publication of their new book on the Fine Arts, which is intended for general reading by the public and also for use as a text book by the colleges of the Association of American Colleges.

This undertaking by the Committee of Architects, is one at which they have been actively at work for the last three years in conjunction with a like committee representing the colleges. Their contention is that any movement which aims to increase materially public knowledge and appreciation of the arts, must if it succeeds in a large way, make instruction in the fine arts an integral part of all education. They would have all common schools teach the elemental principles underlying the arts and the colleges a more advanced knowledge of the subject.

They have concluded that the most feasible way by which colleges could make a start in teaching the Fine Arts, is to provide them with a book specially prepared for the purpose.

The prize essay on "The Significance of the Fine Arts" for which the American Institute of Architects is awarding a medal, will be used as the introduction of the book. This will be followed by essays on Classical Architecture, by C. Howard Walker; Medieval Architecture, by Ralph Adams Cram; Renaissance Architecture, by H. Van Buren Magonigle; Modern Architecture, by Paul P. Cret; Painting, by Bryson Burroughs; Sculpture, by Lorado Taft; Music, by Thomas Whitney Surette; Landscape Architecture, by F. S. Olmstead; City Planning, by Edward H. Bennett, and Industrial Art, by Huger Elliott.

The Chairman of the Publication Committee which has undertaken the publication is C. C. Zantzinger of Philadelphia.

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PORTRAIT OF MRS. A. J. CASSATT

BY J. MCNEIL WHISTLER

OWNED BY THE EXECUTORS OF MRS. CASSATT

First reproduced in the authorized *Life of Whistler*
Original frame designed by Whistler with butterfly in blue on gold
Photograph in Pennell Collection, Library of Congress

THE AMERICAN MAGAZINE OF ART

VOLUME XII

SEPTEMBER, 1921

NUMBER 9



THE FIRST STUDIO, CHEYNE WALK
ROOM IN WHICH "WHITE GIRL" WAS PAINTED

From the *Whistler Journal*

Courtesy of J. B. Lippincott & Co.

THE PENNELL WHISTLERIANA IN THE LIBRARY OF CONGRESS

BY JOSEPH PENNELL AND ELIZABETH ROBINS PENNELL

Authors of the Authorized *Life of Whistler* and *The Whistler Journal*

HOW many know what it is to have a friend—a friend for whom they would do all, give all? And when that friend is a great man, the greatest in his profession of his age, to do and give all, first for him and afterward for his memory if he passes before them, becomes not merely a pleasure but a duty. We knew and admired Whistler's work long before we knew him. We picked up his prints here and there, for thirty years ago few

wanted them. We bought his brown paper pamphlets as they came out for these we could afford. Frankly, when we first met him, we liked the pamphlets and the prints no less than the paintings, which we never could afford, far better than we liked him. Already his name and his work were in every man's mouth, though by no means did all men speak well of him and of it. With R. A. M. Stevenson who understood, and D. S. MacColl



CABINET DESIGNED BY WHISTLER

OWNED BY O. R. WALKER

From the *Whistler Journal*

Courtesy of J. B. Lippincott & Co.

who once wanted to understand, and George Moore who hung on, we had the chance in the English and American press of putting Whistler in his right place before the public as the greatest of American artists, the greatest artist of our time both in the graphic arts and literary art. Whistler himself not only

knew his place, and what he had done, and what it meant, but he was big enough to acknowledge what his real friends did for him, as well as what tradition and the ages had done for his art, for his art and his literature were built up on the tradition of the past, the only way art can be carried on. From our



WHISTLER AND CHASE, 1885
 SHOWING COSTUME EACH WORE IN THE PERIOD
 PHOTOGRAPH BY MORTIMER MENPES
 In Pennell Collection, Library of Congress

first desire to avoid him, though not his work, there grew an acquaintance with him, then an intimacy, and finally a friendship which lasted the rest of his life, and an admiration which will continue as long as we live—an admiration which the world now shares and always will retain, for his place is secure among the immortals.

This was the beginning of our collection, for we wished to have for our own every bit of his work that we could afford, and some that we could not. Friends helped us, dealers submitted to us what they found, and there were auctions.

When Whistler began to come to us, and he saw his work about us, on our walls and in our bookcases, he added to the collection drawings, prints and books, to which a few words, or dedications, gave a personal note. Since his death the collection has steadily grown, and it will continue to grow. We offered it to the United States, to be kept in the Library of Congress, Mr. Putnam, the Librarian, accepted it and it is now in the Print Division of the Library. We offered it because we believed that the record of this great man's life and work, as far as we could make it, should be pre-



PORTRAIT OF WHISTLER BY
FANTIN LATOUR

FROM HOMMAGE À DELACROIX, MOREAU-NÉLATON
COLLECTION, LOUVRE

Photograph in Pennell Collection, Library of Congress

served in the greatest museum in the country, because we believed that he would have been proud to be represented in the Capital of the country he was proud of, and because we knew that, when the Freer Collection opens, it will

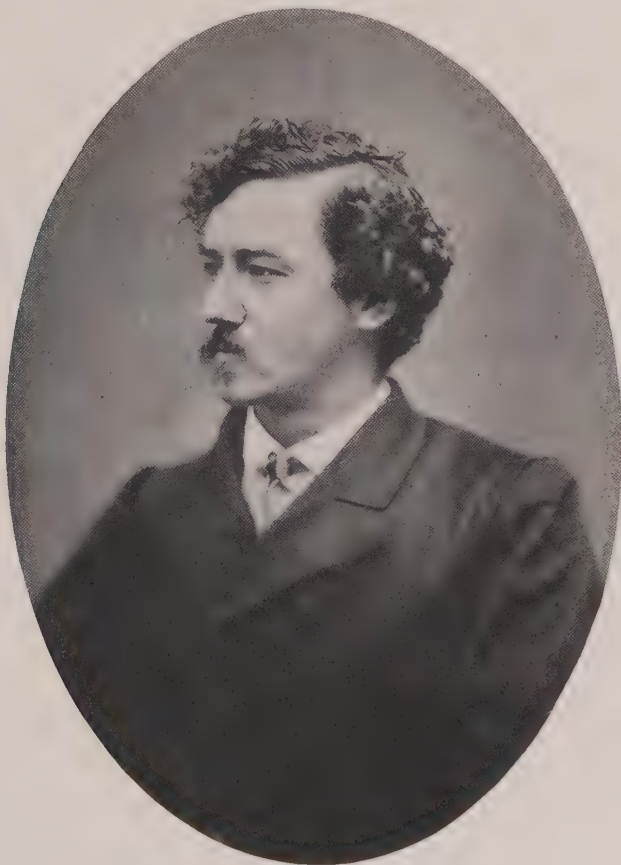
be possible to study Whistler in Washington more completely than Rembrandt can be studied in Amsterdam or Velasquez in Madrid. From the standpoint of our collection, neither of these masters can be studied in the Capital of his own country or anywhere. In the case of Velasquez, no personal records of his life scarcely have come to light; in the case of Rembrandt the documents are scattered among the museums of the world. Now the two Whistler Collections are in Washington, our hope is that others who collect may see how good a thing it will be when Washington is the art center of the country with a great national gallery and great exhibitions, for the student, the amateur, the collector to be able in one city to study the art of America, and, seeing this, present their own collections and so add to the glory of our Capital. We hope this may come to pass, and to make it come to pass we have done what we could, sure in our belief that it will come to pass.*

Our collection covers Whistler's life and, more than that, the effect of his life and his work on the world. It begins with the earliest of the portraits of himself and his family. The record of his Paris student days is in many prints and reproductions. The Thames Etchings, the chronological series of reproductions of his paintings, and his letters give his life in London up to the time of his bankruptcy. At this stage, the collection is wonderfully complete, including all the papers in the Whistler v. Ruskin suit—his marked and annotated copy of *Fors Clavigera*, the brief retaining his counsel Sergeant Parry, the writs summoning William Michael Rossetti and Albert Moore, Ruskin's statement of defence in the case and contemporary reports of it, the creditor's bills, the lawyers' letters, more than forty of his own on the subject, the plates destroyed to prevent the creditors from seizing them—all preserved, strangely, to come into our possession and be handed on to the Library of Congress. These papers were once

* Since the above was written, our action has inspired Judge Parry, son of Mr. Sergeant Parry, Whistler's lawyer in the Whistler-Ruskin case, to induce Miss Walker and Martineau of London to add the Ruskin papers to our collection and they are now here in the Library of Congress.—J. & E. P.

owned by his lawyer, Anderson Rose, who made the first important collection of Whistler's prints in England, and the Sale Catalogue of them is here. So, too, is the Catalogue by Ralph Thomas, the first made of Whistler's etchings. To sup-

—there were too many then and too many still, however, who neither see nor want to understand. The story of his year and more in Venice and his triumphal return to London is in the prints and the Catalogues of his Exhibitions of the work



PHOTOGRAPH OF WHISTLER ABOUT 1865-70

GIVEN AND INSCRIBED TO D. G. ROSSETTI BY WHISTLER

In Pennell Collection, Library of Congress

plement the Peacock Room in the Freer Gallery, are interesting documents concerning it which are not in that collection. After the bankruptcy, when everyone thought that Whistler was vanquished, the first of the brown paper pamphlets was published, *Art and Art Critics*. It was his proof to those who can understand that the fight he fought and won was not for himself but for art

he brought back with him—Catalogues confuting the critics out of their own mouths. The *Ten O'Clock* of a little later is complete from the invitation card, the first galley slips and the design for the cover, to the latest editions in English, French and German; everything is here save the manuscript, and that may be still in existence somewhere and come to our collection. *The Gentle Art* appears



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PASTED ON THE HOUSE AFTER HIS BANKRUPTCY

Original Proof from the *Whistler Journal*

Pennell Collection, Library of Congress



THE FALLING ROCKET
 COLOR PRINT BY HIROSHIGE
 THE INSPIRATION OF WHISTLER'S NOCTURNES
 Pennell Collection, Library of Congress



THE FALLING ROCKET
OIL PAINTING BY WHISTLER
SHOWING INFLUENCE OF JAPANESE ON WHISTLER
OWNED BY MRS. SAMUEL UNTERMAYER
Photograph in Pennell Collection, Library of Congress



WHISTLER MEMORIAL EXHIBITION

NEW GALLERY, LONDON, 1905

SHOWING ARRANGEMENT AND HANGING OF PAINTINGS ACCORDING TO WHISTLER'S PLAN

Photograph in Pennell Collection, Library of Congress

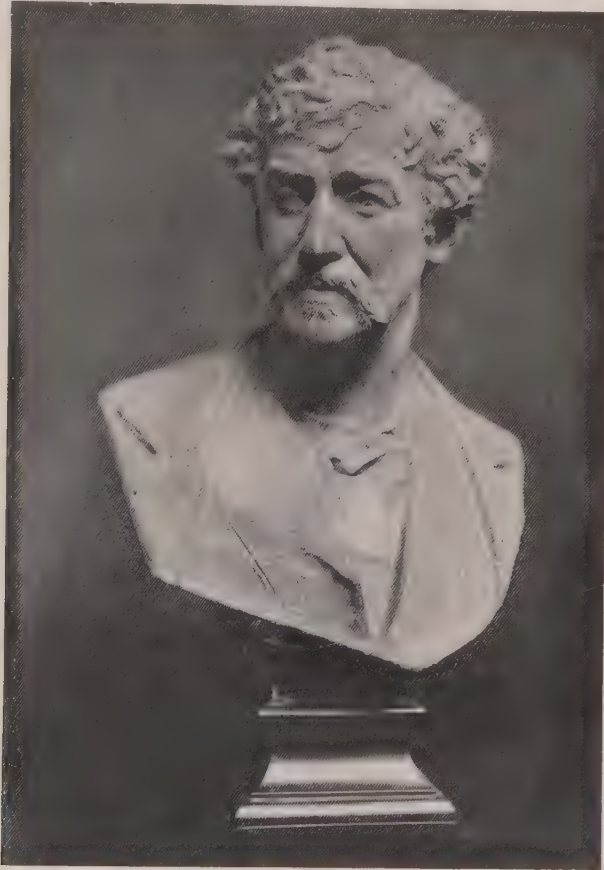
in many editions from the first—suppressed—by Sheridan Ford, to that published by Heinemann and there is a copy of the specially printed and bound edition of ten. *The Baronet and the Butterfly*, his last book, has a place, and with it are the Butterflies and other drawings he made for it, and the legal documents in the Eden Case of which the Volume is Whistler's report. His legal adventures can be followed still further in the papers of the Pennell v. Sickert case in which he was a witness—a fight fought and won by us in the cause of lithography—these supplemented by the Philip v. Pennell and Heinemann papers, the suit brought by Miss Philip against ourselves and our publisher to prevent our issuing the Life. The several editions of our book in the collection prove her failure.

All Whistler's illustrations are here, those of the sixties in proofs and in the books they illustrate. Of the Catalogue of Blue and White Nankin Porcelain there are two editions, one the large pa-

per, a rare treasure, for ours is the only copy known. The series of illustrations and drawings includes wood blocks, never engraved, and his own portrait in pen and ink, done shortly before his death. No less interesting are the designs for furniture and decoration. Though it is not realized, he was the greatest mural painter and decorator whom we have had in this country, and this will soon be proved by the Peacock Room in the Freer Collection. Other rare items are the records of the Swinburne incident, the Trilby incident, the Greaves incident. Among his writings are his Propositions, with Duret's French translation for the Académie Carmen, and the original manuscripts, never published, of *An Interrupted Correspondence*. And to round it all out, are his letters to us, a large number, but there was space for only a few in the Exhibition. How all this mass of material was preserved we do not understand any better than how it all came into our hands. We have even

rubblings of the Seventeenth Century brasses on the family tombs in English churches. We have even the posters for the Bankruptcy sale and for the trium-

and the photographs of the galleries, with his paintings and prints on the walls. Against his fame now, the efforts of the ignorant, of the Ists who have



BUST OF WHISTLER

BY SIR EDGAR BOEHM, R.A.

FORMERLY OWNED BY H. R. H. PRINCESS LOUISE
Photograph in Pennell Collection, Library of Congress

phant exhibition of "Nocturnes, Marines and Chevalet Pieces" which, with the aid of David Croal Thomson at the Goupil Gallery in 1892, proved his position in art. We have even the complete story of the Memorial to Whistler by Rodin, just rejected by a committee of artists. After his death came universal triumph, and the records of the Memorial Exhibitions in Boston, London and Paris, which made his fame secure, are in the catalogues

been compelled to accept him, of the Brothers Greaves who were thrust upon him, of the artless and artful who cannot and will not understand, or are jealous of him, cannot prevail. It is regretably true that, though most of Whistler's work is today in his native land, English collectors having done everything they could for a while to get rid of it, many people here do not appreciate the fact—or him either, for that matter.



LINDSEY ROW, LONDON

ETCHING BY JOSEPH PENNELL



21 CHEYNE WALK, LONDON

ETCHING BY JOSEPH PENNELL

HOMES OF WHISTLER

From the *Whistler Journal*

Courtesy of J. B. Lippincott & Co.

All his work might be here had his contemporaries had the sense, as they had the opportunity, to acquire it. In our collection is an almost complete set of photographs of the paintings, with a list of their owners—a useful record. Of no artist, and of very few public men has so much been written. About twenty lives

art of his age as Whistler. He has left no school, any more than Poe whom he always admired, but he made himself the master of the art of his time. We have done what we could to get together proofs of his greatness and his influence, and we are deeply grateful that his country, which is our country, has been


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POSTER FOR 1892 EXHIBITION IN LONDON

From the *Whistler Journal*

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have been published since his death in 1903, mostly based on our authorized biography, and all may be seen at the Library. We have collected as well the criticisms and comments of the unattached writer, the professional critic, the journalist, the amateur, and with them filled over a hundred volumes which form a history of the art of our day. And not a catalogue of Whistler's prints, from Ralph Thomas's first attempt to the elaborate Grolier and Kennedy Portfolios, is missing:

No artist has so much influenced the

willing to accept and preserve them. And we wish to thank the Librarian for allowing us to prepare a complete catalogue—though the six hundred items shown are but a small part of the whole collection—and the Officials of the Print Division for so admirably presenting the Exhibition and making it a work of art. And, finally, we wish also to thank the American Federation of Arts for their Resolution passed at the Convention, approving of what we had done, though the greater credit is due to the authorities at the Library for accepting the collection.



EXTERIOR OF THE DELGADO MUSEUM, NEW ORLEANS

ART IN NEW ORLEANS

BY WILLIAM HOWE DOWNES

IT would not be easy to find a pleasanter spot for an art museum than that occupied by the Isaac Delgado Museum of Art, in City Park, New Orleans, near the shore of a pretty little lake. This happy choice of location, following the well-nigh universal American custom of placing the museum in a public park, has many things to recommend it, not the least of them being the cleanliness of the atmosphere and the abundance of daylight. The visitors to the New Orleans museum on a bright and balmy spring Sunday afternoon did not appear to differ noticeably in appearance from the crowds to be seen in Northern cities on free days. It was a quiet and well-behaved company, including a number of Jews, a few Creoles, and almost no negroes. In the park, golf, boating,

and motoring were going on, and the young men and their girl friends, armed with kodaks, snapped each other in more or less casual attitudes, as they were doubtless doing in a thousand other parks.

Isaac Delgado, for whom the museum is named, was a native of Kingston Jamaica, who came to New Orleans at the age of about fourteen, and at once entered business life in a modest clerical capacity. Later he became associated with his uncle, Samuel Delgado, under the firm name of Delgado & Company, and accumulated a large fortune in the sugar and molasses business. The building of the Delgado Museum in City Park, his gift to New Orleans, forming a beautiful monument to his memory, cost \$150,000. It is not a large edifice; com-



INTERIOR, DELGADO MUSEUM, NEW ORLEANS

pared with the art museums of New York, Boston, Chicago or St. Louis, it is of very modest dimensions. It is constructed of Indiana stone, upon concrete foundations. Upon the frieze the names of the following painters, sculptors and architects are carved:

Saint-Gaudens, Whistler, Richardson, La Farge, Johnson, McKim, Allston, Audubon, Powers, West, Stuart, Canova, Inness, Homer, Hunt, Church, Copley, Ward, Remington.

Is not this an interesting list of names? And how, it will be asked, did Canova's name get into it? My guess would be that Canova was Mr. Delgado's favorite sculptor, and that this was a concession to his taste. However this may be, the American names are certainly imposing; and a Bostonian may be pardoned for calling attention to the fact that in New Orleans such men as Copley, Stuart, Hunt, Allston, Homer and Richardson

have been selected for an honor that is not to be underestimated. I think this is the first instance where Winslow Homer's name is carved upon the exterior of an American art museum; and whatever honors the future has in store for him, I will remind my readers that New Orleans is to have the credit of placing his name in her Hall of Fame as early as 1911.

All such lists of names have their incongruities. While one can entertain but small doubt as to the future fame of such sculptors as Saint-Gaudens and Ward, such architects as McKim and Richardson, and such painters as Whistler and La Farge, there are others respecting whom rather more uncertainty is permitted. Still I regard this list, with all its incongruities, as quite original and, in spots, quite felicitous. The idea of including Eastman Johnson and William M. Hunt, for instance, is far from being

inept. And one does not altogether dislike the audacity of bringing in Frederick Remington, the painter of the Indians and cowpunchers of the Far West.

The Delgado Museum is governed by a board of seven administrators, four of whom are appointed by the City Park Commission, and three by the Art Association of New Orleans. The city supplies funds for the maintenance of the museum, but the Art Association of New Orleans defrays the cost of all temporary exhibitions held in the museum. The curator, Mr. C. W. Boyle, has the active management of the building and all the permanent collections in it. In addition to the curator, the staff consists of a custodian, two guards, a janitor, one day policeman, one night watchman, and an assistant secretary and treasurer. The Board of Administrators is composed of Charles F. Claiborne, acting president; E. W. Smith, secretary and treasurer; Paul Capdevielle, Felix J. Dreyfous, Ellsworth Woodward, S. W. Weis, and Hunt Henderson.

Entering the museum through a porch supported by a row of four imposing Ionic columns, the visitor finds himself in a handsome sculpture hall rising to a height of two stories and lighted from the skylights in the roof. The permanent collection of sculpture is somewhat miscellaneous, and brings together bronze and marble originals with plaster reproductions in a democratic jumble. At either side of the grand stairway is a heroic bronze figure by A. Toussaint; these are supposed to be "Oriental Torch Bearers," and they have a very impressive bearing which goes well with their function and situation. These statues are the gift of Mrs. W. B. Schmidt.

The majority of the exhibits in this sculpture hall are plaster copies of antique statuary given by various benefactors. I notice that the copy of "The Faun" by Praxiteles was donated by the Butchers' Social and Protective Union of New Orleans, and I would very much like to know what the members of the union think of this famous work.

There are copies of the Venus of Melos, the Apollo Belvedere, the Victory

of Samothrace, Michelangelo's Virgin and Child, and other antique works; copies of a few modern works, by Chapu, Mercié, Dubois, and others; and a few originals by local sculptors, including portrait busts of Jefferson Davis and General Beauregard by A. Perelli, a New Orleans man who was both a sculptor and a painter. And, in addition to the sculpture, we have in the same room some excellent Chinese and Japanese bronzes.

Opening out of the sculpture hall are four exhibition rooms, side-lighted, one of them being devoted to the Delgado collection, and the other three to cabinet objects of art, such as the Morgan C. Whitney collection of carved jades and other hard stones, the rich collection of Greek pottery and ancient glass presented by Mr. Alvin Howard, the collection of Newcomb pottery lent by Newcomb College, groups of ceramics by Jean Pouyat of Limoges, antique Oriental ivory carvings, pottery, porcelain, lacquers, and metal work, etc.

The six galleries and the corridors of the second floor are devoted to paintings, watercolors, drawings and etchings. There are two fairly large picture galleries, H and K, and four smallish, square galleries, I, J, G and L. The permanent collection of paintings is installed in these galleries, including as its feature of greatest interest the Hyams collection, which was given by Mr. and Mrs. Chapman H. Hyams in 1914. This group is hung in the specially decorated Hyams Room (Gallery H), and is considered by the enthusiastic cataloguer to be "the most important artistic unit south of Washington and Baltimore."

The Hyams collection contains thirty-four oil paintings, two watercolors, and a half-dozen pieces of statuary and objets d'art. The most interesting of the pictures are Alma-Tadema's "Shrine of Venus," Corot's "Woodland Scene," Joseph Bail's "Lesson in Lace-Making," Gaston La Touche's "Masquerade Ball, Paris Opera," "The Little Mother" by Albert Lynch, and a study head of an old woman by Karl Kronberger. There are two works by J. L. Gérôme, a good example of Bouguereau, two character-



CORNER EXHIBITION GALLERY, DELGADO MUSEUM, NEW ORLEANS



PICTURE GALLERY, DELGADO MUSEUM, NEW ORLEANS

istic anecdotal pieces by Vibert, and works by Rosa Bonheur, Diaz, Jules Dupré, Henri Harpignies, J. J. Henner, Adolphe Schreyer, Félix Ziem, Defregger, Verboeckhoven, Martin Rico, Clays, and Detaille.

Alma-Tadema's "Shrine of Venus" was painted in 1887 or 1888, and was one of the works included in the memorial exhibition of his paintings held shortly after his death in London. It represents the interior of a hairdresser's establishment. The ladies sitting in the foreground are awaiting their turn. The lady advancing enters through the shop where attendants sell things on the counter to buyers in the street. On entering the customer lays an offering on the table before the shrine of Venus, where a lamp is burning before a statue of the goddess. Alma-Tadema regarded this as one of his most successful works, and it is certainly one of the most interesting.

The little landscape by Corot, known as the "Woodland Scene," is said to have been the nucleus of the Hyams collection, since it was the first picture that appealed to Mrs. Hyams; and it remains today perhaps the purest and most flawless gem of the entire collection.

Bail's "Lesson in Lace-Making," was added to the collection by Mr. Hyams about a year after the original bequest was received by the museum. It had been brought to this country as a part of the French art exhibit at the Panama-Pacific Exposition at San Francisco. The same is true of Gaston La Touche's spirited and elegant "Masquerade Ball in the Paris Opera House," which was first shown in the Salon of 1902.

"The Little Mother," by Albert Lynch, shows a lovely child caring for a baby. The artist, a native of Peru, is best known as an illustrator for books and magazines.

Kronberger, the painter of the closely rendered and beautifully drawn head of an old woman, was a native of Austria, and studied in Munich. It is remarkable for the minute and miniature-like perfection of its finish, though one can hardly go so far as to agree with the ardent catalogue-writer in the statement

that it is "scarcely surpassed by the best of Memling or Van der Helst."

Aside from the Hyams collection the permanent collection of paintings contains about two hundred works. There are loans from the private collections of Mr. S. W. Weis, Dr. I. M. Cline, Mr. E. T. Putnam, Miss Lillie Mehle, Mrs. Ella Thornhill, and others.

The modern pictures include three landscapes by Edward W. Redfield, three by Augustus Koopman, a large group of the California landscapes of William Keith, Robert Henri's "Spanish Gypsy Girl," a figure piece by F. A. Bridgman, Chauncey F. Ryder's "Hillside Pasture," Modest Huys' "Snow and Flood in Flanders," Irving Couse's "Turkey Hunter," Georges d'Espagnat's "Meiringen, Switzerland," Henri Moret's "Port Donnant, Belle Ile-en-Mer," three landscapes by Max Weyl, and groups of works by local artists—notably P. Poincy, A. Perelli, B. A. Wikstrom, and Richard Clague.

Paul Poincy was born in New Orleans, 1833, and died in 1909. He was a portrait and genre painter; studied at the Ecole des Beaux-Arts and the Julian Academy. A. Perelli, who was both a painter and a sculptor, is represented in the museum by his portrait busts of Jefferson Davis and Beauregard, and by a plaster bas-relief. Wikstrom was a native of Sweden, who lived in New Orleans many years, and painted landscapes; he died in New York ten years ago. Clague, who was also a landscapist of merit, was born in 1816 in Louisiana, and died in 1878. He studied under Hérbert and at the Ecole des Beaux-Arts.

A few other New Orleans artists appear in the list of exhibitors, among the rest J. G. L. Amans, Charles W. Boyle, (curator of the museum), Alexander J. Drysdale, Frank J. Girardin, R. B. Mayfield, Andres Molinary, Blanche Preston, and several graduates of Newcomb College's art school, such as Mary F. Baker, Emelie M. de Hoa LeBlanc, Marie de Hoa LeBlanc, Raymond Scudder, Bemis Sharp, Ellsworth and William Woodward, the last two leaders in art in New Orleans.

FREE ART IN DANGER

Address by Robert W. de Forest, President of the American Federation of Arts,
Twelfth Annual Convention, Washington, D. C., May, 1921.

IT may not be known to you that the battle for free art, a battle in which this Federation took so important and successful a part in 1909 and in 1913, may have to be fought over again and that it is seriously proposed, in connection with the present revision of the tariff under consideration by the House of Representatives, to put a tax on art.* That is a situation inconceivable to this audience. Indeed, it seems inconceivable that our American people, with their increasing appreciation of art and their rapid development of art museums, both the outcome in large measure of our present free art tariff policy, should have to learn again a lesson which they once learned and which all of us supposed they would always remember. But however inconceivable, it is a fact.

The cause of those who will naturally oppose a tariff on art is not represented before Congress by any lobbyists or lawyers, as is at the present time almost every interest in the United States which has anything at stake in tariff legislation. Those who believe in free art, and we have reasons to suppose that this includes a vast majority of the American people—it certainly includes all who are interested in culture, in education and the development of every industry into which art enters—are, as respects these tariff proposals, very much in the position of the "ultimate consumer," in that they have no ready means of making themselves heard. It is, therefore, all the more appropriate that those of us who come here, as we do from all parts of the country, who belong to a national organization devoted to the cause of art, who have no interest except the public interest, should speak out and should speak out at this time so that Congress may hear. Not only that we should speak out here, but that we should each of us have sufficient knowledge of this

particular situation to exercise our influence elsewhere.

We should, each one of us, know what has gone before. We should, each one of us, know what the past policy of our country has been as respects art in the tariff, what it should be, why it should be, what it is now and why it should continue to be free art, so as to be able to speak and write effectively.

Therefore, let me recall to you the present situation of art in the tariff, a situation which should be continued and which should not be changed.

Under the present tariff—the so-called Underwood tariff of 1913—paintings, sculptures, drawings and etchings, are on the free list and so are all objects of art of ornamental character or educational value, which have been produced more than one hundred years prior to the date of importation. Under the last previous tariff, that of 1909—the so-called Payne-Aldrich tariff—the same situation was created with this very important exception: that free entry for paintings, sculptures and etchings was only accorded to those which had been in existence more than twenty years prior to the date of their importation.

In the enactment of both these tariffs, the Federation took an important part in co-operation with all the educational interests of the country. The tariff of 1909 represented a long step toward free art. It was not so long a step as the Federation and its associates in this movement wished to have taken but it was as far as we could get then. It was not until the enactment of the tariff in 1913 that the victory of free art was finally attained. That victory represented nearly ten years of persistent, concerted effort on the part of those who had no selfish end to attain and who were seeking only the interests of the people.

What was the tariff on art previous to 1909 which led to these strenuous campaigns for free art? It was a situation

*For the important provisions of the new tariff act relating to free art and the present status in Congress see note on page 326.

shameful to the American people, a situation contrary to past American policy toward art, as illustrated by previous tariffs enacted under administrations of different political parties. There was a tariff on every kind of art. There was a 20% tariff on all paintings, a 20% tariff on all statuary, a 25% tariff on etchings, and a tariff on practically all other objects of art according to material, without regard to the date of production, so that a Greek vase and a Roman bronze paid the same duty as an earthen pot and a bronze figurine manufactured by the hundred the week before importation. I remember both these instances, because the then President of our Metropolitan Museum of Art imported them and had to pay the duty on both, which as I recall was in one case 65% and in the other 45% *ad valorem*. That was the tariff of 1897, which represented a departure from all previous American tariff precedents relating to art. It was a distinct departure from the last previous tariff of 1894, under which all art practically speaking was free.

From 1846 continuously until 1897 antiquities, which included all objects of art, even not so old as one hundred years, had been free. From 1846 continuously until the time of our Civil War in 1861, paintings and statuary had been free and a small duty had been imposed on drawings and etchings. From 1861 on, under the stress of our Civil War, a small duty which amounted to only 10%, except under the tariffs of 1883 and 1890, when it was slightly increased, was imposed on paintings, statuary and drawings, all of which were made free in 1894.

With this history of tariff legislation in mind, it is plain that as a rule, with trifling exceptions under special circumstances, free art has been the policy of all political parties.

Has this policy of free art to which we returned in 1909 justified itself? Suppose we were asked this by our Congressmen and Senators and by the editorial writers of the press, who do so much to mould public opinion. We should answer yes. The proof is that under this policy, our national artistic possessions have vastly increased, our art

museums have had a stupendous growth and every industry into which art enters has had a marvelous development. Works of art of all kinds, paintings, statuary, objects of decorative and industrial art, most of them over one hundred years old and not competing in any sense with American productions, but inspiring them, have come into the country in large numbers.

It is not only the Metropolitan Museum in New York and the Boston Museum of Fine Arts, and the Art Institute of Chicago, which have grown and developed within that period, but innumerable art museums have been established throughout the entire country, perhaps most notably in the industrial centers in the middle west. Some of these, like the art museums of Cleveland, Minneapolis, Toledo, Detroit and Cincinnati, not to mention others, are already great museums.

There would have been no such development except for our present policy of free art. Not that many of these museums buy directly from abroad; the purchases in the first instance have usually been made by private collectors who would not have bought to any like degree under any other tariff policy. But the people through our museums are falling heir in increasing numbers to all these treasures of art, and they are being brought here under our policy of free art in spite of the efforts of many European countries to keep them away from us, efforts illustrated by prohibition of export without government consent and export duties.

Every one of us knows what this development of art museums means to the people. But our Congressmen and our Senators, who see pictures and statues in rich men's houses, may not realize that our art museums under the tariff policy of free art are giving this luxury, if such it be, to everyone, rich and poor, and particularly to the poor who cannot have art in their own homes. I hate the word luxury as applied to art. It is an absolute misnomer. What our art museums are doing is to supply what in our present phase of civilization is a necessity. They give to every man, woman

and child in this country the opportunity of seeing, enjoying (even if it be nothing more than enjoyment) and learning, if they are to put their enjoyment to practical use in making their living. For there is no branch of industry or production of industry into which art cannot enter.

In further proof of the wisdom of this policy, we can point to the vast number of people who, in recent years, have visited our art museums to enjoy and to learn. I am sure I am well within bounds when I say that last year more than 10,000,000 people visited our art museums in different parts of the country. I know that nearly 1,000,000 came to our art museum in New York. I know that more than 1,000,000 came to the art museum in Chicago. (I am quite ready to give Chicago the palm for attendance.)

What does this mean to our people? It means an enormous increase in their opportunities for enjoyment, for education and for fitting themselves for industrial activities. It means an enormous increase in the values of all the industries of the country into which art enters, and this increase is comparatively recent.

No one who is at all familiar with museum exhibitions of the last ten years can fail to realize the impulse given by them to our national industries. I will use an illustration with which I happen to be familiar—the Manufacturers' Exhibition which has been held in our New York Museum for the past five years and which is confined to manufactures inspired by objects of art in our Museum. The exhibits comprise furniture, silverware, textiles, almost every kind of manufactured articles which has any element of art. I happen to have before me a letter from the president of one of the largest manufactories of the country, the Gorham Company, with regard to these exhibitions. It comes to me out of a clear sky. He writes—"No words of mine can possibly do justice to what I consider the value to the American manufacturers at the present time of the service of the Metropolitan Museum of Art in these exhibitions. When the sum total of the progress made in art and in-

dustry in this country is made up, then, and then alone, will you receive all the honor due justly to you."

And what reason can there be for the imposition of such a tax? I know of no good reason. Some revenue would undoubtedly be collected, and if the revenue which could be collected were predicated on the value of the works of art imported under the policy of free art, that revenue would be a large one, but if art were taxed works of art would not be imported in any large number and the revenue would be pitifully small.

I know that objects of art bought abroad for art museums have been free under every tariff, and I have been told that a duty on art, therefore, should not be an impediment to the museums buying abroad. True, but museums do not buy abroad. They acquire here largely by gift from private individuals who, encouraged by our policy of free art, have bought abroad, in the first instance for their own personal enjoyment but who later give their purchases to the people through the art museums. That is almost universally true of all the great museum collections. I venture to say that the people of New York and of this country would never have had the two greatest collections in our Metropolitan Museum, the Morgan Collection and the Altman Collection, except for free art.

The tax on art is a tax on education, on culture and on enjoyment. It is a tax which falls more heavily on the poor than on the rich, a tax on every American industry into which art enters.

President Eliot, of Harvard, years ago compressed the argument for free art into a few words. He said: "A tax on works of art is a tax on the education and development of the sense of beauty and of the enjoyment of the beautiful. The appreciation of the beautiful is a rich source of public happiness, and the ultimate object of all government is to promote public happiness; therefore a tax on works of art violates the fundamental principles of a democracy which believes in universal education, and in all other means of increasing mental and bodily efficiency, and the resulting public and individual enjoyments."

WILLIAM WILLET AND HIS WORK IN STAINED GLASS

IT is customary for us to think and speak of stained glass as an art of the past, because the glory of the great cathedrals of Europe is beyond compare. To be sure the quality of the ancient glass was superior and the opportunity given to makers of stained glass unparalleled, but excellent work in this medium has been and is being produced in our own day in this country by American artists, work which has its inspiration in the past but which has been and is admirably adapted to our own time, and eminently deserves to be ranked with the finest productions in this medium.

Among those who have done much to re-establish high standards in this field was William Willet of Philadelphia, who died on the 29th of last March at the much too early age of fifty-two.

Mr. Willet has to his credit a long list of distinguished accomplishments; splendid windows memorializing the heroic, the great and the much beloved, which in turn silently now memorialize him through whose talent they as works of art found creation. Among these notable examples of Mr. Willet's production are the great West Window in Proctor Hall, Post Graduate School at Princeton; the Chancel window in the Military Chapel, at West Point; the Mather Memorial Window in Trinity Cathedral, Cleveland; the Victory Window in Syracuse, New York; the Guthrie Memorial Sanctuary of St. John the Lateral, Locust Valley, New York; Greenwood Cemetery Chapel; the Harrison Memorial, Calvary Church, Germantown; the Sanctuary and Morning Chapel, Calvary Church, Pittsburgh, to name but a few.

During the years that the Great War was in progress his work was continued assiduously and in that period the twenty-eight aisle windows for the Chapel at the United States Military Academy at West Point were designed and executed. Then also came the victory window at Syracuse erected as a thank-offering by two brothers for their safe return from the war.

Mr. Willet felt keenly the honor and privilege of making these memorials, of helping through the medium of stained glass to permanently do honor to not only the heroes of war but of the equally essential arts of peace—the builders of our country. He was sensitive and sympathetic, thoughtful of others, unassuming, but he was first and always the artist, enthusiastic concerning his art and going to his task with the ardor of one perpetually regarding it in the light of adventure. Being deeply religious he, like the artists of the Middle Ages and the early Renaissance, poured forth in his work his instinct for worship. But all of this would have been ineffectual had he not been talented and a skilful craftsman.

In making his windows he followed the antique method and used glass of pure transparent color, plating where necessary and painting as little as possible. His designs were always significant and were well disposed in relation to their architectural setting. He used figures skilfully and significantly but never primarily with pictorial intent. His leading, while following the manner of the antique, was not conventional. Each window was designed as a mural painting but with the full understanding that light was the chief factor in the desired result and his use of broken color was superb. His palette was rich and abundant. Referring to his Sanctuary Window in Calvary Church, Pittsburgh, Ralph Adams Cram said: "It is unquestionably one of the most notable examples of the revival of the fundamental principles of the art of stained glass as they were understood in France at the highest point of the development of mediaeval art. In point of color, tone, composition, harmonious design and drawing, it is a conspicuous example of an extremely high type of art." On seeing the design for the Sanctuary Window in the Chapel of the West Point Military Academy, Mr. Bertram G. Goodhue, one of the leading authorities on Mediaeval art,



WILLIAM WILLET MAKING A CARTOON FOR A STAINED GLASS WINDOW

wrote, "I think that there is no doubt but that you will have, if the actual work is carried out as well as the design is made, the most wonderful window of modern times and one of the finest in the world." In an article on "The Art of Stained Glass," published in *Architecture* for April, 1918, Mr. Willet said: "At no time has the world more needed the joy of beauty than now," and pointed out the fact that art is not geographically confined to any one place or country. After reviewing the comparative merits of modern work in stained glass he said: "What will the future bring forth?" and an-

swered: "Talent of a high order, both latent and expressed, is available although it has been barred from the incentive of the two greatest opportunities"—(enough time, enough money; confidence, commissions). "We must learn," he continued, "the great truth, that art and life are not things apart—but that art is life, and that we can have no beauty without reverence."

One of Mr. Willet's favorite ideas was that poor people keenly appreciate and should have good art. As a young man he decorated a church frequented by seamen who could not pay for the work,



VICTORY WINDOW

PROTESTANT EPISCOPAL CHURCH, SYRACUSE, NEW YORK

BY WILLIAM WILLET AND A. L. WILLET

and later he gave an entire series of windows, some of his very best work, without fee, to a church erected by a struggling group of Bohemian immigrants near Pittsburgh. This spirit of generosity is one common to artists and to lovers

of art. Mr. Willet's strongest desire was to see the art he produced given its right place in relation to the art of the world, not for personal considerations but in order that it might attain to the highest standard and that our American churches



NAVE WINDOW

UNITED STATES MILITARY CHAPEL, WEST POINT, NEW YORK

BY WILLIAM WILLET AND A. L. WILLET

might be glorified by American stained glass makers, artists in the truest, finest sense, in order that they should indeed witness not merely to the triumph of art but to the glory of God.

Mrs. Willet, who collaborated with her

husband in the design and execution of the West Point and Princeton windows, and other commissions covering a period of several years, is, with her son, Henry Lee Willet, continuing the work along the same lines and traditions.



THE SWINEHERD AND THE PRINCESS BY MRS. VICKEN VON POST

SCULPTURE IN PORCELAIN

A SWEDISH artist, Mrs. Vicken Von Post of Stockholm, is exhibiting in this country at present art of a unique and charming character — statuettes in porcelain, beautifully modeled, genuinely sculpturesque and skilfully colored. They vary in size from approximately four to seven inches in height and are as individual and personal as if created without the intervention of mechanical means. After all, however, sculpture of this sort is no more commercial or mechanical than sculpture in bronze, which is first modelled in clay, moulded and cast. In the porcelain the charm of color is added, the charm of color under glaze.

For her subjects Mrs. Von Post has selected characters from folk-lore and historical romance. She has studied the ways of the Swedish peasants, and she has given her work a piquant turn. Her maidens are delightfully coy, her youths amusingly swagger. But she has not restricted her subjects to a single land or nationality;—Japanese, English, French, Scandinavian, in turn command her stage. There are ladies in court costume as well as peasants in their native dress, and

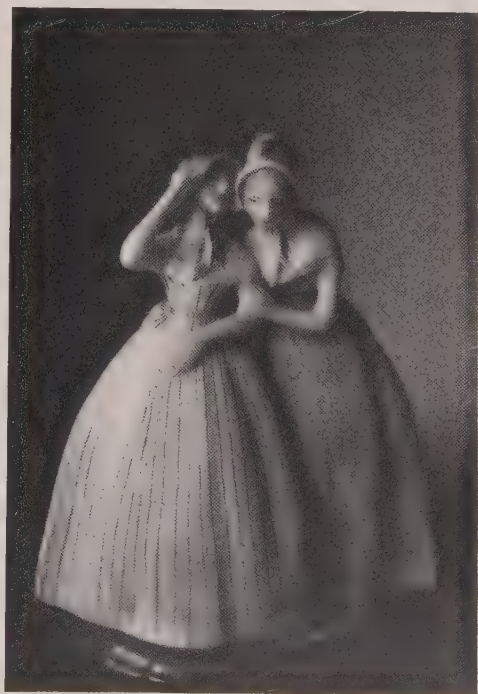
figures which are purely mythical and belong to the fairy tales of the artist's youth. In every instance the figures are graceful and gay.

Mrs. Von Post began experimenting in this medium ten years ago and during that time she has had the cooperation of one of the leading manufacturers of Stockholm. Only a limited number of any one work is cast, thus each retains a value of its own.

Work of a somewhat similar character is now being done in England by Charles Vyse, who grew up in Staffordshire with its famous pottery traditions. He was first a sculptor and exhibited at the Royal Academy, but he has now abandoned sculpture on a large scale for this work in glazed and painted earthenware. It is a legitimate field for artistic endeavor, and it is one which should gain in popularity so long as it retains the high artistic standard which Mrs. Von Post and Mr. Vyse uphold.

An exhibition of Mrs. Von Post's work was held in Washington in June, attracting much favorable mention.

L. M.



STATUETTES IN PORCELAIN BY MRS. VICKEN VON POST

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LEILA MECHLIN, Editor

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A MINISTRY OF ART

Since the new Administration came in talk of a Ministry of Art has been revived. Appeals have been made to President Harding and resolutions have been passed by various organizations urging the appointment of a Secretary of Art who should be a member of the Cabinet. A Ministry of Art wisely conducted is undoubtedly a consummation greatly to be desired, but there is a question in our mind and in the minds of many most intimately in touch with the Government as to whether or not we are prepared at the present time to establish such a Ministry. In 1909, only twelve years ago, a bill was introduced in the United States Senate by Senator Newlands of Nevada authorizing the establishment of a Bureau of Arts and Public Buildings and of a Council of the Arts. Supplementary to this bill, which got no further than the Committee to which it was referred and the Government Printing Office, was a document prepared by a special committee of the American Institute of Architects, setting

forth a definite scheme for the organization of a Bureau of Fine Arts and presenting statistics and arguments in support thereof. This scheme included the appointment of a "Superior Council," composed of eminent painters, sculptors and other artists and laymen distinguished for their interest in and knowledge of the Fine Arts, to serve in a supervisory character, and under the charge of the proposed Bureau placed a National Gallery of Fine Arts, educational matters pertaining to the Fine Arts, and in fact all matters pertaining to architecture, painting, park work and engraving, and finally "the establishment of a system of Museums in different cities and the systematic circulation of works of art throughout the country."

Since that recommendation was made and the bill framed, a National Commission of Fine Arts has been established, the American Federation of Arts has come into existence, organized a system for circulating exhibitions and materially aided the development of educational work throughout the country, the National Gallery of Art has been set aside by the Government as a separate unit under the able direction of Mr. William H. Holmes, and most recently a National Gallery of Art Commission similar to the proposed Superior Council has been formed. It is very evident therefore, that although a Ministry of Art has not yet come into existence, the trend is in that direction and much toward that end has been accomplished in the short space of twelve years. Might it not therefore seem a question whether it would not be wiser to develop step by step along the lines already advanced rather than to attempt to start at the top and reorganize?

An account was given in our magazine last month of the recent formation of the National Gallery of Art Commission. As funds are available the work of this Commission will be increased. Meanwhile the Director of the National Gallery of Art in Washington will generally be recognized as the national authority in such matters and the National Gallery of Art will be regarded as the headquarters of national effort in the field of art. Great

Britain has no Ministry of Art, and there are many who regard the establishment of such as only a step toward officialization or sterilization of Art—the almost inevitable result of conservatism imposed by official compromise. In France and in Italy the Ministry of Art is intimately related to Public Instruction, but France and Italy have centralized Governments whereas we have always to take under consideration the sovereignty of State rights. Our Government differs from that of France and Italy in being fraternal rather than paternal. Our institutions are supported by the people for the public good. The institutions in France and Italy, if we are not mistaken, are created by the Government for the benefit of the people.

There are many ways that the Government of the United States can show recognition of the Fine Arts as tangibly as by the establishment of a Ministry of the Fine Arts, which unless munificently supported could neither accomplish significant results nor command respect.

Furthermore, when such a Ministry is established, as it undoubtedly will be some time in the future, it should include not merely the Fine Arts such as painting, sculpture, architecture, etc., but the minor arts which are most intimately related to industry and every day life, and it should also comprehend the sister arts of music, drama and literature. It should be the creation not of an impulse of the moment but the outcome of deliberation participated in by the leaders in all these fields. It must, furthermore, like all of our institutions come in the ripeness of time when the people require it. Otherwise it will neither last nor properly function. Certainly it can not be imposed on the Government or on the people with success. It will come in time if the people want it.

The New York Water Color Club and the American Water Color Society will hold a joint exhibition this winter and each winter for five years. Exhibits will be received December 24th and the exhibition will occupy the entire series of galleries in the Fine Arts Building, New York.

NOTES

AMERICAN WOOD-BLOCK PRINTS OF TODAY American Wood-Block Prints of Today are being shown in the New York Public Library during the summer. This constitutes the third of a series of exhibitions illustrating contemporary graphic art in the United States. By way of introduction there are shown tools and blocks illustrating processes of wood-block printing and prints by earlier engravers as well as by those of the so-called new school of the eighteen-eighties. Forty years ago, wood-engraving in this country entered on a brilliant period of achievement in reproductive work, with remarkable virtuosity, an almost incredible refinement in technique. Timothy Cole, active veteran of these days, is yet exercising the witchery of the craft. With him, a few, such as W. G. Watt, are still translating paintings into the black-and-white of the wood-block. But overwhelmingly our production in wood-block printing—and there is considerable of it—lies in the direction of "original" or "painter" engraving. Here the tendency is toward simplicity of execution, few lines, flat tones of gray or black or color, the use of the plank rather than the block cut across the grain, cutting rather than engraving. And there is felt the influence of the earlier fac-simile cuts and of the Japanese print. The American Federation of Arts is purposing to assemble and send out on tour next season an exhibition comprised chiefly of representative works by leaders in this newer method.

INDUSTRIAL ART IN PHILADELPHIA

Reports from the heads of the various departments of the Pennsylvania Museum and School of Industrial Art which were read at the forty-fifth annual meeting of the corporation held on June 13th, are indicative that art, at least industrial art, is becoming a more vital factor in the civic life of Philadelphia. Director Warner, head of the Pennsylvania Museum located in Memorial Hall, Fairmount Park, stated that 48,000 more people had visit-



STUDIO OF WILLIAM RITSCHER, CARMEL, CALIFORNIA

PHOTOGRAPH BY L. S. SLEVIN

ed the museum during the fiscal year as compared with last year. The corporation membership has increased from six hundred to fifteen hundred members. The number of students in both the Art and Textile departments was 1,588 and many prospective students in the day classes had to be turned away for lack of room, emphasizing the necessity for the new building which is to be erected on the Parkway, the funds for which are being collected by the Alumni Association of the Textile School, temporarily interrupted by reason of the depression in the textile industry, but which is to be renewed. The officers for the coming year are: John D. McIlhenny, president; John Story Jenks and John G. Carruth, vice presidents; James Butterworth, treasurer, and Charles H. Winslow, secretary.

HISTORIC
MURAL
PAINTINGS
BY MUCHA

In the Brooklyn Museum was exhibited last season a series of five colossal mural paintings by Mr. Alphonse Mucha representing episodes in the history of the Slavic Nations. The dimensions of three of these paintings are approximately 19 by 23 feet. Two others are approximately 19 by 13 feet. The installation completely filled the great central rotunda of the Museum's third floor picture gallery. The paintings which are in temporary on canvas were begun in 1911. The series will eventually comprise twenty subjects. Eleven have now been finished. Mr. Mucha regards this series as a life work. Having been born in the Czechoslovak country of Moravia, it is his great ambition to portray the development of the Slavic races from the most ancient to

present times. The Hon. Charles R. Crane, American Ambassador to China, sympathizing heartily with Mr. Mucha's desire, has given the project financial support. When the twenty paintings are completed they are to be presented to the city of Prague as the joint gift of Mr. Mucha and Mr. Crane.

Before being shown in Brooklyn, the collection was exhibited at the Art Institute of Chicago, where it attracted wide attention.

WEST'S GREAT PAINTING
Among the paintings included in the Canadian War Memorial Museum collection is that of "The Death of Wolfe" by Benjamin West, one of the first of our American painters, who was, it will be remembered, at one time President of the Royal Academy and on whom every honor was bestowed by Great Britain. The following interesting note on this painting is taken from "Art and War"—a record of the exhibition of Canadian War Memorials, and has been sent to us by a Canadian correspondent.

This historic painting has been generously presented to the Dominion of Canada, through the Committee of the Canadian War Memorials Fund, by his Grace the Duke of Westminster. The following is an extract from the letter and notes which accompanied the picture.

"I send you the picture of the Death of Wolfe, which has hung at Eaton since my Great-Great-Grandfather purchased it from the painter. I very gladly give it to the Canadian War Memorials Fund in token of my great appreciation for the magnificent part Canada is playing in the Great War. The enclosed notes will, I think, be of interest if kept with it."

The following are the notes referred to:

"Painted by Sir Benjamin West, second President of the Royal Academy, and purchased by Richard, Lord Grosvenor, about 1775, when West was painting other pictures for him for Eaton.

"Northe says that this is the first Battle Picture in which the figures were represented in the Uniform of the Day. Sir Joshua Reynolds, hearing that this

was West's intention, implored him to abandon the idea, saying it was against all traditions and he would hereby lose grace and elegance. West answered, 'What I lose in grace I shall gain in simplicity.' When he visited West's studio, Sir Joshua Reynolds expressed great admiration of the picture.

"King George II ordered a replica which is at Hampton Court, and later the Monckton family (General Monckton being Wolfe's second in command) ordered another picture on a large scale."

AN ART MUSEUM AT WESTERN UNIVERSITY
The Kansas State University, Lawrence, Kan., is the fortunate possessor of a valuable art collection, the gift of Mrs. W. B. Thayer as a memorial to her husband, the W. B. Thayer of Emery, Bird, Thayer & Company, for many years leading dry goods merchants of Kansas City, Mo.

The collection began with Oriental rugs, fine pictures and Japanese curios in the Kansas City home, husband and wife both improving their unusual opportunities. After Mr. Thayer's death a decade ago the work was carried on by Mrs. Thayer, completing their common plans, and through a happy combination of circumstances the State of Kansas will derive the incalculable benefit.

The fundamental idea in this rare memorial is the development of design among the peoples of the earth, who, since the very beginning, have beautified every article invented for their necessities. There is a very full line of textiles including Oriental, American Indian, drawn-in and braided rugs; India, Cashmere, Persian, Chinese and Paisley shawls, and examples of embroideries and fabrics of every description; there are many representative modern paintings and etchings; more than two hundred old Japanese stencils selected from three or four outstanding collections at home and abroad, and a full set of the Boydell engravings illustrating Shakespeare; there are six hundred dolls and great numbers of fashion plates; one hundred Chinese snuff-bottles, very rare and beautiful, with numerous specimens

of glass and china and pottery and metal-work, each one chosen with distinctive knowledge and care; Americana has been well considered in patch-work and piece-work quilts, hand-woven coverlets and many charming samplers; there is also an exceedingly good working library of art books and many old books of great value.

Commodious rooms have been set apart for this rare acquisition in the new Administration and Fine Arts Building. But while waiting for their completion, special exhibits are made from time to time in the quarters occupied by the efficient Art Department of the University. Mrs. Thayer gives the collection her personal attention and makes many inspiring talks to students and other visitors who are rapidly getting the "exhibition habit." Various selections are also being sent out over the state by the University Extension Department, Mrs. Thayer also rendering special service in carrying out this fruitful plan.

It is said that the Middle West cares nothing for art, that it is only concerned in more land and corn and hogs, and, in some sections, more gas and grease. But the Middle West has a goodly number of successful artists and is generally waking up to its artistic possibilities, and the state of Kansas will come very soon to realize the varied advantages of the Thayer Art Collection. It teaches somebody every day that "the beautiful is as useful as the useful."

F. L. S.

Awakening to an interest in
ART IN artistic achievements in dis-
ILLINOIS tinct communities is the remarkable phenomena of the present in the Chicago region. Following a plan begun several years ago, the district groups of the Illinois Federation of Women's Clubs have had conferences at the important suburban centers. Director George William Eggers and Assistant Director Robert B. Harshe of the Art Institute were speakers, and the prominent artists of the community exhibited their pictures and appeared as after-dinner speakers. The Second District of the Illinois Federation of Women's Clubs,

Conservation Committee, Mrs. Theron Colton, chairman, has fostered artistic Bird House Exhibits and posters urging Bird Protection, two seasons, the latest show being double in extent to that of last year. Several hundred bird houses were made by children in the public schools and as many well designed and executed posters in various media came from their art classes. The bird houses are placed in the Forest Preserve nearest the school which has constructed them.

Three large District conventions in the Chicago suburbs were attended by hundreds of women in each locality who remained all day hearing speakers on art and assisting at the luncheons at which visiting artists appeared. In every case pictures have been purchased for the public schools of the vicinity, art classes organized, and gallery tours made in the Art Institute.

The art committee of the South Shore Country Club has created a sensation at that fashionable center of social pleasures by maintaining a series of exhibitions of paintings by the leading American artists. Following several events at which paintings were loaned from valuable private collections, is the spring exhibition of the works of Sandor Landeau, an artist who lived abroad a quarter of a century, and but recently has made his home in East Aurora, N. Y. The South Shore Country Club exhibitions promote a taste for paintings in a new field from which few have been patrons of the Art Institute and the art movements of the city.

The Aurora Art League of business men and of women interested in giving pictures to the community has a membership of 500 associates and has purchased paintings for its own gallery and to loan to its public schools. It has public gatherings every little while with a delegation of speakers and artists from Chicago, but one hour distant. The Aurora Art League is a center of constructive propaganda in art education and appreciation, germinating under its own conditions and not due to influences from without.

The Art Guild of Rockford, Ill., developing from an organization in existence many years, has recently shown considerable enterprise in establishing a

studio center with plans for an art gallery, in maintaining a weekly lecture course on art appreciation by Dudley Crafts Watson who comes another day to talk to the school children, and in starting the activities of "The Friends of American Art" to buy pictures for the Rockford Art Gallery.

THE
MCFADDEN
COLLECTION Philadelphia has received through the bequest of an art loving, public-spirited citizen another collection of paintings of extraordinary value and interest. According to the will of John H. McFadden, who died in February, his magnificent collection of eighteenth century English art has been left in trust to the city of Philadelphia. The will provides that \$7,500 annually shall be set aside for the maintenance of the collection; the only stipulation being that the Municipal Art Museum to house the paintings be completed within seven years after Mr. McFadden's death. Should the city fail to meet this requirement, the pictures go to the Metropolitan Museum of Art in New York.

The collection comprises between forty and fifty paintings, works by Gainsborough, Reynolds, Raeburn, Romney, Constable, and other distinguished British artists.

This collection was exhibited in the Pennsylvania Academy of the Fine Arts a year or so ago, and at that time illustrated and reviewed at length in this magazine.

THE SENE-
FELDER CLUB
OF LONDON The Senefelder Club of London, of which Brangwyn is now president, a position formerly held by Joseph Pennell, was founded ten years ago for the advancement of the art of lithography. It numbers among its members today almost all of the practicing artist-lithographers of England. Though at present its artist membership is largely confined to those working in that country, the artist lithographers of the world have contributed to its exhibitions. Exhibitions have been held annually in London; and

the Club, owing to their success, has been invited by Municipal authorities to exhibit in the principal Provincial Galleries, including Liverpool, Manchester, Brighton, Bradford, Leicester, Doncaster, etc. It has exhibited on the Continent, by official invitation, representing Great Britain in the International Exhibitions of Ghent, Venice, Rome (twice) and Florence, and it has organized displays of its own in various State and City Galleries in Italy, Belgium, Holland and Germany.

The Club has also exhibited in the United States, a collection of its work, having been circulated by The American Federation of Arts, and it has held exhibitions in Canada, India, Australia and New Zealand.

It is now welcoming Lay Members who pay an annual subscription of one guinea, and receive each year a signed proof of a lithograph, especially drawn by a member of the Club, and not obtainable by the public. Among those distributed up to the present time have been works by Joseph Pennell, J. McLure Hamilton, F. Ernest Jackson, J. Kerr-Lawson, G. Spencer-Pryse, A. S. Hartrick, John Copley, D. A. Veresmith, Charles Shannon, and Brangwyn. The Club's headquarters are now Twenty One Gallery, Adelphi.

Miss Ella Shepard Bush and Mrs. John Frederic Murphy recently held an exhibition of miniatures and portrait studies in an art shop in the old Spanish quarter of Santa Barbara. The setting is said to have been admirable, the miniatures and portraits in oil being displayed against neutral tinted Japanese brocades, gold embroidered. Mrs. Murphy's work showed the influence of tradition, the early Italian painters having been her inspiration. Her child studies were remarked as especially charming. Miss Bush's exhibits were the outcome of sixteen years spent in study and practice. She worked first with Miss Theodora W. Thayer in New York, and has been painting for some time in Seattle. A number of her themes were suggested by Browning's poems.

FREE ART

Since the address by Mr. Robert W. de Forest, printed on pages 311-12-13, was delivered, the new tariff bill has been reported to and passed by the House. Fortunately art, under this bill, remains on the free list. The bill is now before the Senate. In 1913 it was the Senate that sought to impose a duty on art, and it was not until the report of the Conference Committee of the Senate and the House that art was made free in the tariff. It should not, therefore, be assumed that free art is now assured. The battle is still on. The important provisions of the new tariff act relating to free art, as adopted by the House, read as follows:

(Free list) Par. 1684. Original paintings in oil, mineral, water or other colors, pastels, original drawings and sketches in pen and ink or pencil and water colors, artists' proof etchings unbound and engravings and woodcuts unbound, original sculptures or statuary, including not more than two replicas of the same; but the term "sculpture" and "statuary" as used in this paragraph shall be understood to include professional productions of sculpture only, whether in round or in relief, in bronze, marble, stone, terra cotta, ivory, wood or metal, or whether cut, carved or otherwise wrought by hand from the solid block or mass of marble, stone or alabaster, or from metal, or cast in bronze or other metal substance, or from wax or plaster, made as the professional product of sculptors only; and the words "painting" and "sculpture" and "statuary" as used in the paragraph shall not be understood to include any articles of utility, nor such as are made wholly or in part by stenciling or any other mechanical process; and the words "etchings," "engravings" and "woodcuts" as used in this paragraph shall be understood to include only such as are printed by hand from plates or blocks etched or engraved with hand tools and not such as are printed from plates or blocks etched or engraved by photochemical or other mechanical process.

Par. 1688. Works of art (except rugs and carpets), collections in illustration of the progress of the arts, works in bronze, marble, terra cotta, parian, pottery or porcelain, artistic antiquities, and objects of art of ornamental character or educational value which shall have been produced more than one hundred years prior to the date of importation, but the free importation of such objects shall be subject to such regulations as to proof of antiquity as the Secretary of the Treasury may prescribe.

JUNIOR PROTECTIVE GUARDS

Mrs. William Wendt (Julia Bracken) the sculptor, is organizing in California, among the children of the State, an anti-vandalism league under the title "Junior Protective Guards." While civic in immediate aims, the purpose is to further include lesser communities in the country side; in fact this League is to be opera-

tive wherever public welfare is concerned, guarding useful and beautiful works, taking care of all living things, animals, birds, trees, flowers, etc. The purpose is to induce realization on the part of each child that in doing the thing nearest at hand, whether it be the picking up of paper litter, and broken glass in the street, or the tending of a plant, that child adds something to the common welfare; and that, on the other hand, the child who defaces a fountain, building, or any work of art and regards flowers only with an eye to destroy them, takes from the public welfare and his own. In short, knowledge that destruction without the power to create anew that which is destroyed is vandalism.

Mrs. Wendt remarks that the fact that no work of art or naturally beautiful object can be placed within reach of the American child without guards to protect it shows the necessity of giving the child a sense of responsibility which may be met by making the child himself a guard.

At Silver City, New Mexico, an Art Club has been formed through the instrumentality of a community service organization. This club is composed of Silver City women who paint or model or do craft work. They are all more or less amateurs banded together with the object of expressing local spirit in their work. They are not self-deceived as to the merit of their output, and are planning and making inquiry as to ways of securing instruction, possibly from Taos or Santa Fe. An Indian pottery section has been started and plans discussed for holding a loan exhibition of arts and crafts with the object of later securing traveling exhibitions.

Any one who has the impulse is privileged to join the association and make use of the studio in the community house. The club gallery at the present time is a drug store window on Main Street, and the intention is to have monthly displays. Effort of this sort is bound to result in greater appreciation of art and a creation in time of a genuinely art-loving public.